

PORTFOLIO OF COMPOSITIONS

DOROTHY GATES

**SCHOOL OF MEDIA,
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2. Abstract

Portfolio of Compositions

Summary of portfolio

This *Portfolio of Compositions* consists of six works diverse in style and genre. It represents a journey of exploration through the traditional music of various cultures, imbruing those distinctive flavours of tone, colour and rhythm into my own approach and sound world.

1. Another World

A three movement work for brass quintet with its basis found in fragments of an original melody, *Eternal God* written by the late Leslie Condon. It is further influenced by my fascination with musical impressionism and minimalism. The piece explores the sonorities of the brass instruments as well as the technical capabilities of the players.

2. Hope

A major work for brass band in three movements exploring the colours of Middle Eastern music through the genre of brass and percussion. The piece is programmatic essentially, reflecting on the nature of war and the plight of the *innocents* caught up in war. It was premiered by the *New York Staff Band of The Salvation Army* at the *Queen Elizabeth Hall*, London in January 2010.

3. Soul Origin

A work for trombone quartet and brass band uncovering the many textural possibilities of the combined ensembles, the lyricism of the trombone and technical dexterity of the soloists. The style finds its origin in Latin rhythms and jazz with the main body of the piece being a bossa nova. It was written for *Bones*

Apart at the request of the *Enfield Band* of The Salvation Army and was premiered in October 2009 at *St.John's Smith Square*, London.

4. Unseen Things – Song Cycle

The three songs that comprise this song cycle are poems written by the British poet Fay Inchfawn.

- I Child-Soul
- II The Flight of the Fairies
- III The Home Lights

The music is scored for mezzo-soprano, piano and string orchestra. Highly descriptive, it explores the sonorities and textures available within the ensemble; and the relationship of the music to the text.

5. Soul Reflections

This is a major work for wind band in three movements finding its origin in the poetry of Jalal al-Din Rumi, a 13th century Persian mystic. The music follows the themes of the poems very closely and delves into the combined sound palette of wood winds and brass.

- I The Creek & the Stars
- II The Silent Articulation of a Face
- III Cup & Ocean

6. The Salvation Army Lass

This extended work for brass band and piano, is a film score, written to accompany the American silent movie, *The Salvation Army Lass* (1909). The score seeks to reflect the action on the screen. It represents a journey through style, orchestration and theme development within the constraints of film.

3. Acknowledgements

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I would like to thank the members of the New York Staff Band for their support, which has provided me with performance and recording opportunities, rehearsal and research space and willing volunteers.

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I would like to thank Stephen Ditmer for his technical expertise and willingness to help with the editing of the silent movie.

Finally, I would like to thank my Mum and Dad. Thank you for your love and mentorship throughout my life, musically and spiritually.

4. Biographical Background

My earliest recollection of music is the Salvation Army brass band. Mum and Dad were both Salvation Army officers (ministers) so they shared a rich diet of Salvation Army choral and brass music with me. In addition, they shared their faith with me and so I was very aware of my spirit from a young age. I learnt early on that music in the church instilled a connection to faith.

My father played trombone and had an eclectic taste for all things musical. He loved theology and as such, most of his favourite classical pieces of music were deeply religious, *Belshazzar's Feast*¹, *Messiah*², and *Elijah*³. Mum was a phenomenal pianist, having received her LRAM at age 18. She was the Salvation Army equivalent of the church organist, a corps (church) pianist. I always found mum's harmonies vibrant, engaging, and slightly chromatic in nature.

It was in this environment that I began to formulate my own tapestry of musical taste. I learnt to play trombone at The Salvation Army. As I began to develop musically, Mum and Dad took me to the City of Belfast School of Music to enroll as an evening student. There, I had weekly private trombone lessons, ear training classes, theory classes and a group activity. At age ten, the Training Orchestra with its wide array of slowly developing string players and faster developing woodwind and brass players was a new, intriguing sound palette for my young ears.

¹ William Walton, *Belshazzar's Feast*, Oxford University Press, 1931

² George Frederick Handel, *Messiah*, London: Randall & Abell, 1767

³ Felix Mendelssohn, *Elijah Oratorio Op.70*, Novello and Co. Ltd., London: New Edition, 1903

In 1979 I joined the City of Belfast Youth Orchestra under the baton of Leonard Pugh. My seven year involvement with this group was probably the most influential on my life, shaping my appreciation and love of music. It gave me an opportunity to experience large scale works for orchestra and the chance to immerse myself in rich sonorities and harmonies to the point where I felt they were a part of me. Playing *Ritual Dances*⁴ under the direction of Sir Michael Tippett had a lasting impression on me as a young composer. It fueled my desire to write music and create my own sound world. When asked about his function as a composer, Tippett replied:

*My true function within a society which embraces all of us is to continue an age-old tradition. This tradition is to create images from the depths of the imagination and to give them form, whether visual, intellectual or musical. (Sir Michael Tippett)*⁵

My first encounter with jazz was with the Stage Band that was attached to the City of Belfast Youth Orchestra. Under the direction of a dedicated man, Arthur Acheson, we learnt not only to swing, but also to love jazz. I know this idiom has had a strong influence on my writing. It's intriguing harmonic palette and funky swung syncopations continue to fascinate me.

There are two more threads of the eclectic tapestry of my compositional make-up to discuss. I studied Composition at Queens University Belfast with South African composer Kevin Volans. Kevin was a former student and Teaching Assistant

⁴ Sir Michael Tippett, *Ritual Dances* from the Opera *The Midsummer Marriage*, Schott & Co. Ltd., London, 1953

⁵ David Peat, *An Interview with Sir Michael Tippett*, <http://www.f davidpeat.com/interviews/tippett.htm>, June 1996

of Karlheinz Stockhausen. He introduced me to his favourite composer, Igor Stravinsky and music of the Avant-garde. While studying with him I developed an intense fascination for rhythm. I like to do with rhythm what Monet did with colour to the point where meter and time become obscure. Monet painted without lines, melting colours and textures together to create an impression of an object. I like to play with the aural perception of rhythm by removing the auditory meter and creating a sense of formlessness within a written meter.

Kevin had a mantra; you can never repeat a success.

Music should involve truth, because I don't see that there's any point to writing any more music, per se, because there's plenty of good music to suffice. And there's no point in writing any music that is therefore not a contribution to the body of music that has already been written. And contribution by definition has to be original; it has to be involved with truth.

(Volans 1989e)⁶.

I made a pact with myself to never repeat a success and this is how I write to this day, leaving a project finished and forgotten before moving on to something completely different.

The final thread of my personal compositional tapestry is the influence of American music on my own sound world. Jazz was my first encounter with American harmony meaning, music influenced by the blues, melodic blue notes (flattened 3rd,

⁶ Timothy D. Taylor, The String Quartets of Kevin Volans, PhD diss., Queens University Belfast, 1989

5th and 7th); and harmonic blue chords (7th chords). The Salvation Army offered a second encounter. Composers such as William Himes, James Curnow and Bruce Broughton were published within The Salvation Army brass band and choral publications, and were programmed on a regular basis at my corps (church). All of these composers have elements of jazz, Copland, Bernstein, and American popular music in their language.

The music of Ferde Grofé and William Bolcom offered yet another encounter with America and its music. The *Grand Canyon Suite*⁷ of Ferde Grofé evokes an auditory perception of the Grand Canyon creating spaciousness in sound that I had never encountered before. The *Graceful Ghost Rag*⁸ of William Bolcom, deepened my awareness of classic American popular music, specifically the language of ragtime. I found myself drawn to the colourful harmonic language and interesting rhythms evident in all these encounters.

In 1988, my final year at Queens University, I was awarded an exchange scholarship to attend the University of Michigan and study composition and trombone performance. This was an exciting time of learning both musically and culturally.

I received my MMus in Trombone Performance at the University of Michigan in 1992. Since then I have worked as a performer, teacher, arranger and composer. Currently I work as the Music Editor and Composer-in-Residence for the New York Staff Band of The Salvation Army. In this capacity, my writing has flourished and

⁷ Ferde Grofé, *Grand Canyon Suite*, Cincinnati Pops Orchestra & Erich Kunzel, Telarc, 1987

⁸ William Bolcom, *Graceful Ghost Rag*, William Bolcom: Complete Rags, Albany Records, 1998

developed with the changing demands placed on me by my employer. I have many pieces of music published with The Salvation Army, and many of these pieces have been included on recordings with groups from around the world.

My compositional language and approach is richer for all these experiences however, these alone do not define my approach. The material must have a deep connection for me. Writing for me, is an extension of inner expression, not just a mathematical exercise. The connection alone sparks the mind and the thoughts produced fan into creativity. I am quite sure this phenomenon developed within me as a young child in The Salvation Army. The connection of faith and music has always been strong and is something I continue to try to express. In addition, the joy I experienced in my encounters with jazz is something I try to imbue in each of my compositions. It is my hope that the works I produce will not only reflect my eclectic taste, but also instill a deep awareness or connection with the Divine.

5. Introduction

I have produced a portfolio that is diverse in nature yet organic in concept by exploring the music of different cultures and injecting those distinctive flavours of tone, colour and rhythm into my own approach and sound world. The journey I chose to take throughout my research has broadened my perspective and ignited my imagination and creativity. In addition I have actively sought to work with professional musicians that would enhance my growth as a composer.

Hallé Brass premiered the last movement of the brass quintet, *Another World* at their Christmas concert at Peel Hall in the University of Salford in December 2008. This was a fantastic experience for me to work with them. The piece was created using techniques associated with Seralism, yet within a tonal environment.

Hope gave me the opportunity to work directly with the New York Staff Band of The Salvation Army conducted by Bandmaster Ronald Waiksnoris. This piece has a strong Middle Eastern flavour and I found researching the sound world most intriguing. It invigorated my harmonic and rhythmic palette.

During my research I received a commission from the Enfield Band of The Salvation Army. The brief was to write a piece for trombone quartet and brass band for their pre-contest concert in October 2009. Special guests for the occasion were, *Bones Apart*, a well-known professional trombone quartet. Included in the brief was the expectation to create something challenging for the group that would show off their tremendous skill, as well as providing something new for the band's repertoire. *Soul Origin* is an eclectic mix of styles, drawing on my Irish roots, but also exploring

the intoxication of Latin rhythms. It gave me the opportunity to write in depth for the instrument I play and love.

The song cycle, *Unseen Things* took me on a slightly different journey.

Written for string orchestra, piano and solo mezzo-soprano, this piece forced me out of my comfort zone of brass. The author, Fay Inchfawn is British and some of her poetry has a strong feeling of rural Britain. The third song in the cycle is one such song, and so I was led to the writings of Ralph Vaughan Williams to understand what defines that very English sound. I was fortunate to have the *White House Strings* with soloist, Debbie Bearchell record the first song and the other two songs were recorded by session musicians in New York with soloist, Christine Howlett.

Soul Reflections enabled me to manipulate a larger palette of colour and texture as this piece is scored for wind band. Influenced by the poetry of Jalal al-Din Rumi, a 13th century Persian mystic, I chose poems that spoke to all my senses, allowing for the possibility of greater creativity. I set out to describe the poems musically, submitting to the text to influence my compositional process. The sound world of this piece reflects my Irish roots and my fascination with rhythm.

Being influenced by Joseph Turrin's score to the silent movie, *Sadie Thompson*⁹, I embarked on a research trip to Washington, D.C. to the Library of Congress to locate a silent movie about The Salvation Army. *The Salvation Army Lass* is the culmination of painstaking research. The film itself was produced in 1909 and is very American in nature. My score reflects that with the inclusion of an original piano rag and reminisces of the big screen with Elfman-esque moments.

⁹ Joseph Turrin, *Sadie Thompson*, Kino International Corp., 1987

6. Another World

Another World is a brass quintet in three movements. It explores the technical and textural possibilities of a brass quintet. The melodic and harmonic language is based on the whole tone scale. The three movements follow a non-traditional pattern of fast, fast, faster. It is the material within, not the tempo, which distinguishes the individual character of each movement.

I Allegro ♩ = 120

II Presto e legato ♩ = 240

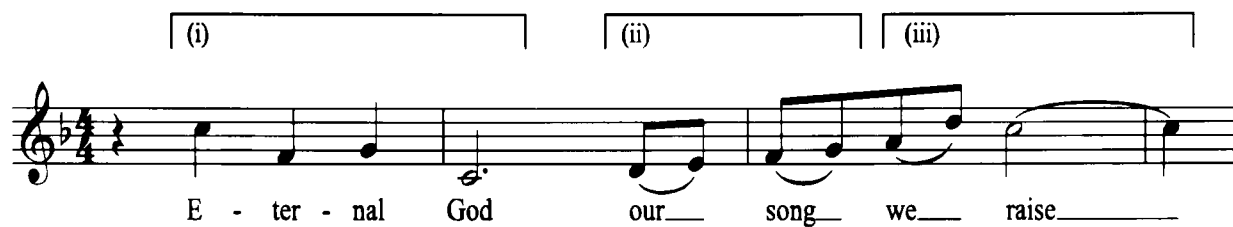
III Allegro ♩ = 284

Movement I is an interplay of compound and duple meter displaying a frantic and aggressive nature with moments of forced lyricism. Movement II is fast yet completely lyrical and soft, with only one moment of real unrest. It is essentially a waltz with a trance-like ostinato. The long sustained melody suspended above gives the illusion of a slower tempo and so almost has the feeling of a slow movement. Movement III is very fast and dramatic. It is solely developed around the idea of rhythmic tension. There are moments where the meter is either obscured completely or unstable and jittery at best.

Growing up playing music in The Salvation Army gave me the opportunity to sing and play works by great Salvation Army composers. Leslie Condon is one such composer. The material throughout the quintet is derived from a fragment of a

theme by the late Leslie Condon. The opening three bars of his song, *A Song of Praise*¹ (Example 1.1).

Example 1.1



Everything from melodic ideas to accompaniment figures finds their origin in these three bars. The fragment is further split up into three smaller fragments as labeled. I changed fragment ii into a whole tone scale of five notes.

There are many occasions when generating material for my pieces becomes a serial game. While not completely interested in creating a serial sounding score, I am very interested in serial techniques with all their colourful possibilities, with regards to creating themes and ideas. Consequently I can spend hours writing out fragments of themes in all their variables of Prime, Retrograde, Prime Inversion, and Retrograde Inversion, creating yet more possibilities by combining these fragments into melodies. I never combine them harmonically but of course it is fun to generate material and this can be a helpful tool when inspiration seems to be elusive. At some point the question of what to do with all the material generated, must be answered and so construction begins.

The quintet opens with a flourish of descending chromatic scales and

¹ Leslie Condon, *A Song of Praise*, The Musical Salvationist, Salvationist Publishing & Supplies Ltd., London, July 1965

ascending whole tone scales leading into a barrage of repeated sixteenth notes in major seconds. This slightly aggressive music from b.6 – 14 although written in 2/4 is aurally devoid of meter and time. The repeated sixteenth notes are punctuated once or twice by short descending and ascending chromatic scales. One of the melodic intervals in the first four notes of the theme fragment is a major 2nd. This becomes the harmony between the two trumpets (Example 1.2).

Example 1.2

The musical score for Example 1.2 is presented in two systems. The first system covers measures 6 through 14, and the second system covers measures 12 through 17. The score is written for five instruments: Tpt. 1, Tpt. 2, Hn. (Horn), Tbn. (Trombone), and Tba. (Tuba). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages, primarily in the trumpet and tuba parts, which are punctuated by short chromatic scales. The dynamics range from *ff* (fortissimo) to *p* (piano). A box labeled '9' is placed above the first system, and a box labeled '17' is placed above the second system. The score includes various musical notations such as accents, slurs, and dynamic markings.

Bar 17 is based on a combination of a rising whole tone scale (ii) and the

opening four notes of the theme (i). This is passed around the ensemble in a seamless manner. The end of the answering phrase in the trombone in bar 20 (Example 1.3), is actually I.11 (Inversion 11) of the last bar of the theme.

Example 1.3

Musical notation for Example 1.3. It shows four measures of music on a single staff. The first measure is labeled 'Theme P.0' and contains a sequence of notes. The second measure is labeled 'R.0' and contains a sequence of notes. The third measure is labeled 'I.0' and contains a sequence of notes. The fourth measure is labeled 'I.11' and contains a sequence of notes. The notation is in a single staff with a treble clef and a key signature of one flat.

Bars 24 – 27 show how the theme (P2) is combined with a retrograde statement (R2) to create a new thought (Example 1.4). The last note of P2 and the first note of R2 are the same note and so this becomes a musical mirror (indicated in red).

Example 1.4

Musical notation for Example 1.4. It shows five staves of music, labeled 'Tpt. 1', 'Tpt. 2', 'Hn.', 'Tbn.', and 'Tba.' on the left. The music is in 4/4 time and features a key signature of one flat. A vertical dashed line is placed between measures 27 and 28. Above the staves, the labels 'P.2' and 'R.2' are placed above measures 27 and 28 respectively. A box containing the number '29' is placed above measure 29. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' and 'p'.

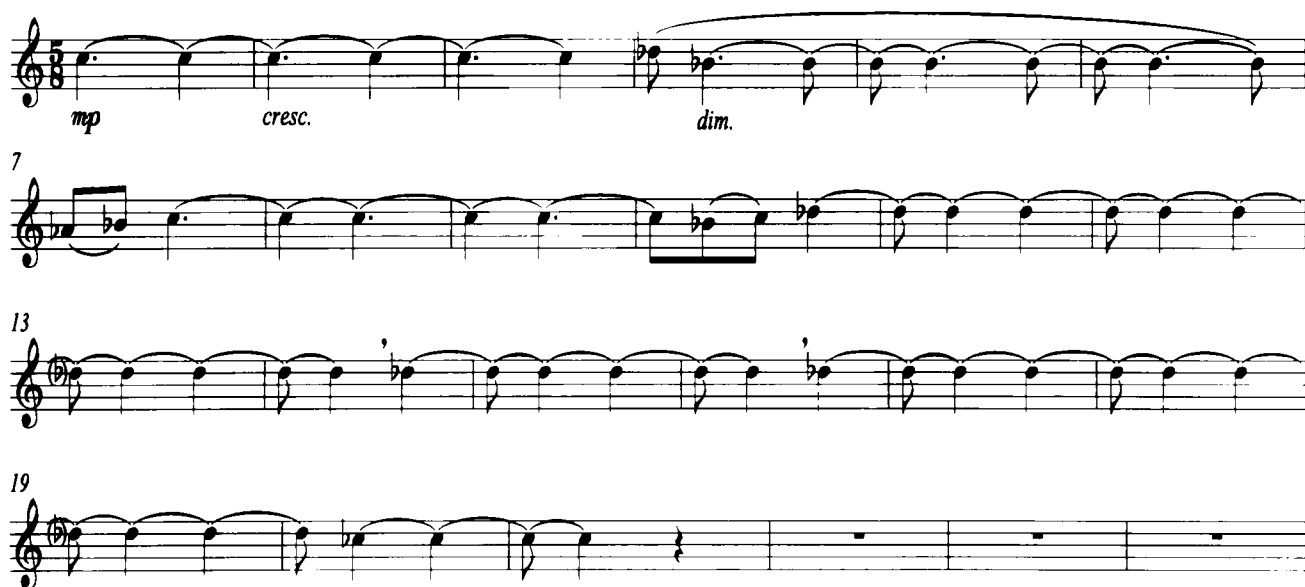
Bars 27 – 30 show how the theme (P2) and retrograde of the theme (R2) are

combined to create counterpoint and dialogue between the 2nd Trumpet and Horn. However, because of the nature of the Prime it could equally be a Prime Inversion of the theme.

In bar 31 the theme is in unison but with additional notes added and adjusted rhythmically to a simple triple feel within the compound times of 6/8 and 7/8. Bar 37 sees the theme in diminution combined with the whole tone scale fragment. There is a recapitulation of sorts at bar 47 with the material down a minor 6th.

The second movement creates the illusion of a slow movement by the long, sustained melody in the 1st Trumpet (Example 1.5).

Example 1.5



This melody is suspended above a gentle undulating accompaniment in 5/8. The accompaniment figure finds its origin in Leslie Condon's theme, being loosely based on the octave span of the opening four notes, but omitting the interval of the major

2nd. The adjusted theme becomes a falling 5th and a falling 4th. This is inverted for my accompaniment figure and becomes a rising 5th and rising 4th (Example 1.6).

Example 1.6



The accompaniment figure is treated as a bell-like figure with each note played being sustained (Example 1.7).

Example 1.7

63 **Presto e legato** ♩ = 240

The harmony is a constant E minor with hints of E major occasionally. Starting in b.82 there is the beginning of a tonal shift to F# minor (II⁷c or F#m⁷/C) in b.87 six bars later. This is only a major 2nd up from the opening tonal centre of E. This relationship of a major 2nd is relevant to the theme itself.

After a General Pause at b.89 the piece takes off again at b.90 with a return to the opening material – the undulating five note accompaniment. It continues in the same manner as the opening with the long, sustained solo trumpet suspended above the accompaniment. At b.105 there is a more determined attempt at a tonal shift. It is slightly longer and ventures further away from E minor, arriving at D minor (VII⁹ b or Dm⁹/F) in bar 112. This is only a major 2nd down from the opening tonal centre of E (- again this relationship of the major 2nd affecting the structure of the movement).

However, after another General Pause at b.114 the piece continues unwaveringly in E minor with a return to the opening material. It comes to an end in b.121 in E major but without the root - there is no need to reiterate it.

Movement III opens with a fanfare based on the intervals of a 5th and a 2nd, still using material derived from the very basics of Leslie Condon's theme (Example 1.8).

Example 1.8

122 Allegro ♩ = 284 (♩ = ♩ throughout)

125

On looking at the fanfare it may appear to some to be complicated with its alternating 4/4 and 7/8 meter. To others it may only appear complicated on the surface as the essence appears to be a 3/8 fragment repeated over and over. So why not notate it in 3/8? I chose not to so that I could create a sense of formlessness within meter. Monet and the Impressionists, painted without line. Debussy melted harmonies and tonal colours together in the way Monet handled colour.

For me, aural meter and pulse is that artistic line that holds musical thoughts together and defines them. Take the meter away or blur it in some way and you are left with the raw thoughts and maybe a feeling of instability or formlessness.

Suggesting an aural meter and creating a false sense of security for the listener is easily done. Accenting the first of every three eighth notes draws the listener and maybe even the player into a web of deceit of the familiar. However by b.125 it is almost impossible to continue to use your ear to define the meter. This was my ultimate goal.

Rhythm and meter have always been intriguing to me ever since studying with Kevin Volans. Here is what he has to say about formlessness and repetition:

The whole thing about repetition, repeating ideas is that you don't bring them back for a sense of proportion; there's no sense of proportion to bring back. You bring them back because they occur to you. But it doesn't have a balancing feeling. You don't do it because it should balance one thing and another (Volans 1989e) ²

Igor Stravinsky also used this technique of blurring the lines of aural meter. In his first movement of *Three Pieces for String Quartet*³ (1914) the basic melody is repeated four and a half times and each time the melody is heard the accents are different (Example 1.9).

Example 1.9

² Timothy D. Taylor, *The String Quartets of Kevin Volans*, PhD diss., Queens University Belfast, 1989

³ Igor Stravinsky, *Three Pieces for String Quartet*, Berlin: Edition Russe de Musique, 1922

1st time

2nd time

3rd time

4th time

Continuing on at b.128 the quintet returns to the stability and comfort of aural meter – in this case 6/8 – with a strong sense of two. The melody appears at b.130 in 1st Trumpet and is treated contrapuntally with 2nd Trumpet (Example 1.10). This is the first of four different melodies that are expressed in this movement.

Example 1.10

This image shows a page from a musical score for 'The Rose Tree', measures 128 through 135. The score is arranged in two systems. The first system (measures 128-132) features five staves: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. Dynamics include *p* (piano) and *mp* (mezzo-piano). The second system (measures 133-135) features two staves: Tpt. 1 and Tpt. 2. The key signature changes to two flats (B-flat, E-flat) at measure 133. Dynamics include *p* (piano) and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Example 1.12

The image shows a musical score for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The score covers measures 146 to 150. Measure 146 is marked with a box containing '146' and the word 'Mute'. The key signature has three flats (B-flat, E-flat, A-flat). The dynamics are marked as *p* (piano) for measures 146-147 and *mp* (mezzo-piano) for measures 148-150. The Tpt. 1 and Tpt. 2 parts are marked 'Mute' in measure 146. The Hn. part has a 'p' dynamic in measure 146. The Tbn. and Tba. parts have a 'p' dynamic in measure 146. The Tbn. part has a 'mp' dynamic in measure 148. The Tba. part has a 'mp' dynamic in measure 148. The Tbn. and Tba. parts have a 'mf' (mezzo-forte) dynamic in measure 150. The Tpt. 1 and Tpt. 2 parts have a 'mf' dynamic in measure 150. The Tbn. and Tba. parts have a 'mf' dynamic in measure 150. The Tpt. 1 and Tpt. 2 parts have a 'mf' dynamic in measure 150. The Hn. part has a 'mf' dynamic in measure 150. The Tbn. and Tba. parts have a 'mf' dynamic in measure 150.

A second theme is introduced at b.146. It is loosely derived from the interval of a major 2nd found in Leslie Condon’s theme. At b.152 there is another moment of rhythmic obscurity and tension. This tension is released in b.155 with a sustained B^b major⁹ chord before returning to the opening.

A third theme is introduced at b.158 (Example 1.13), based on the intervals of a 5th and a 2nd. It is harmonized by 4ths in the 2nd trumpet and accompanied by a counter melody of falling 2nds in the horn.

Example 1.13

158 $\text{♩} = 284$

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. *mp*

Tbn. *mp*

Tba. *mp*

161

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

What follows is an in-depth development of this theme and its counter theme. At b.196 there is a return to the first melody with a new counter melody added in the tuba (Example 1.14), which is interrupted by two strident yet persistent chords built on 4ths.

Example 1.14

204

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

This happens three times, each time louder than the previous and each time followed by manic scalar patterns. Bar 210 is not a resolution but a continual move towards even more tension in the form of G minor. Finally, resolution comes at b.218 in the form of G major and a very tonal version of another new theme, but still based on 5ths (Example 1.15).

Example 1.15

217

rall.

218 Meno mosso e glorioso

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

Bar 231 returns to the instability of the opening, (Example 1.16). The material is slightly different but the treatment of the material is similar.

Example 1.16

230

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

Bar 235 is a coda using melodic material from b.183 and continuing to build the rhythmical tension in the accompaniment and using rhythmic techniques seen earlier in the piece. At b.241 a hint of the opening fanfare leads to G major² chords and contrary motion scales, with the piece finally coming to rest in G major.

7. Hope

Hope is a large scale work for brass band. It is a three movement work that is through-composed. Each movement is subtitled as follows:

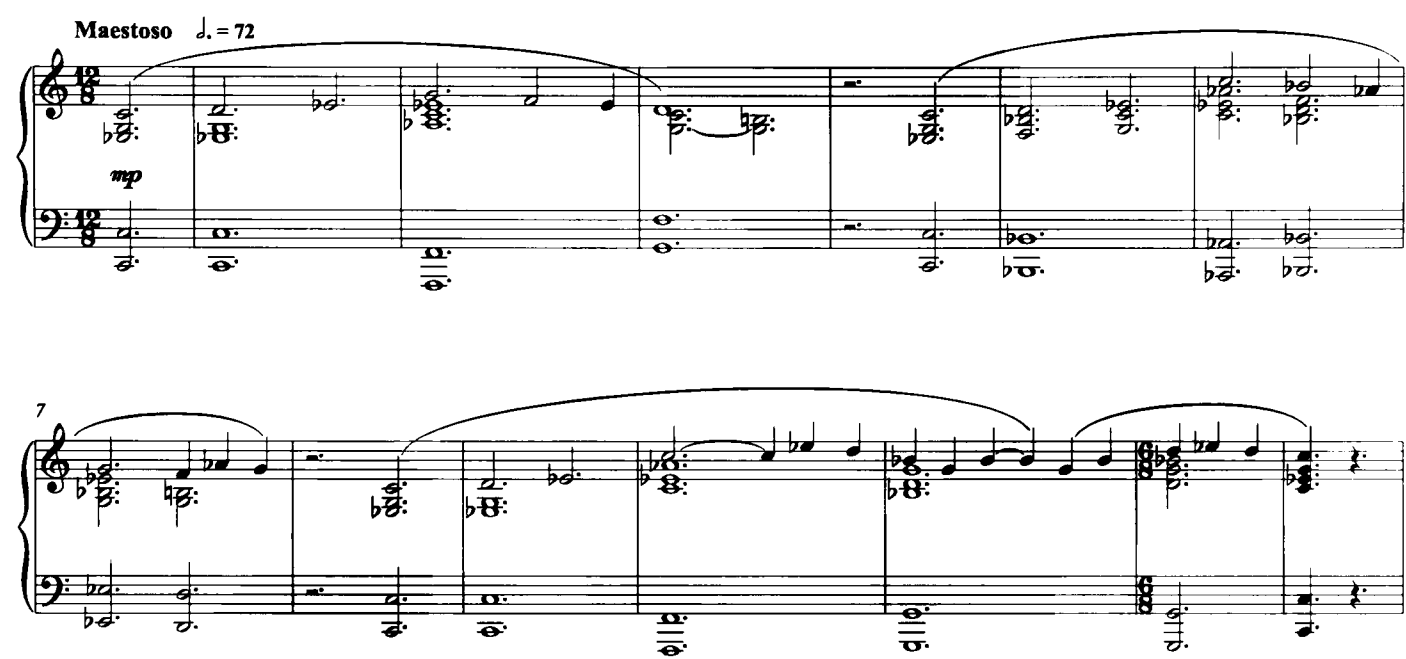
- I Conflict b.1-135
- II Despair b.136-194
- III Hope b.195-317

The main inspiration for *Hope* came from a series of world events in 2006 – Israel’s invasion of Lebanon, the wars in Afghanistan and Iraq, the Darfur crisis and the on-going assault on Gaza and the West Bank. In November of that year seven Palestinian children were killed. The sheer horror and despair I felt as I watched the images of seven little coffins being carried through the streets led to two questions that continue to haunt me to this day: 1, why are some children born into horrific circumstances?, and 2, what is my response to this injustice as a Christian? Answering these questions took me on an odyssey of faith that I have tried to portray in music, through the sonority of the brass band.

World events were the inspiration behind the piece; however it was the images depicted on television and the internet that moved me to respond in horror and despair. I was obsessed with the images. They were grotesque. But I could not stop looking at them or indeed experiencing for myself the pain depicted in the pictures.

I decided to write a majestic theme encapsulating what hope means for me. This became the *Hope* theme, (Example 2.1), and were the first notes I wrote for the piece:

Example 2.1



During this time of research I read books about real life stories of hope amidst war, such as, *A Long Way Gone Memoirs of a Boy Soldier*⁴ by Ishmael Beah; *Three Cups of Tea*⁵ by Greg Mortenson & David Oliver Relin; and *The Cellist of Sarajevo*⁶ by Steven Galloway. The latter is a work of fiction; however it is based on a real person, Vedran Smailović, a cellist from Bosnia Herzegovina known as the “cellist of Sarajevo.” He is known for playing Tomaso Albinoni’s (1671-1751) *Adagio in G minor*⁷ amidst the destruction during the siege.

These books helped to cement the thoughts of hope I wished to express in the piece. However, there was one major challenge in writing *Hope*, how to

⁴ Ishmael Beah, *A Long Way Gone Memoirs of a Boy Soldier*, Sarah Crichton Books, Farrar, Straus and Giroux, 2007
⁵ Greg Mortenson & David Oliver Relin, *Three Cups of Tea*, Penguin Paperback 2007
⁶ Steven Galloway, *The Cellist of Sarajevo*, Riverhead Books a member of Penguin Group USA Inc., New York, 2008
⁷ Tomaso Albinoni, *Adagio in G minor*, attributed to Albinoni but written by Reno Giazotto, 1910-1998

incorporate the sounds of the Middle East into a score for brass band. To help answer this question I turned to film, documentaries and the internet. I watched the films, *Hotel Rwanda*⁸ (2004) and *Black Hawk Down*⁹ (2001). The music for *Hotel Rwanda* was composed by Rupert Gregson-Williams (b.1966 England); Andrea Guerra (b.1961 Italy); and the Afro Celt Sound System. Music for the latter film, *Black Hawk Down*, was composed by Hans Zimmer (b.1957 Germany) and Lisa Gerrard (b.1961 Australia). I listened to these soundtracks to hear how these composers answered the question of incorporating ethnic music in their scores.

The movies and soundtracks were enlightening; however I was very aware these were Hollywood depictions of ethnic music. I turned to the ethnic music of the Palestinians to further answer the question and discovered a documentary entitled, *Peace, Propaganda and the Promised Land*¹⁰ (2004) that had an ethnic Palestinian soundtrack. This documentary proved the most helpful in understanding the sound world of the Middle East.

The music for the opening credits of the documentary is mostly percussion and it created a real sense of ethnicity in the music. I thought if I could understand the rhythms and textures I might be able to recreate that same sense of ethnicity within the piece (Example 2.2).

⁸ Rupert Gregson-Williams & Andrea Guerra & Afro Celt Sound System, *Hotel Rwanda*, MGM/United Artists Lions Gate Films, 2004

⁹ Hans Zimmer and Lisa Gerrard, *Black Hawk Down*, Columbia Pictures, 2001

¹⁰ The Media Education Foundation, *Peace Propaganda & the Promised Land* U.S. Media & the Israeli-Palestinian Conflict, MEF, 2004

Example 2.2

Musical score for Example 2.2, featuring five percussion parts in 2/4 time. The parts are: Tamb. (Tambourine) with a rhythmic pattern of eighth and sixteenth notes; Maracas with a steady eighth-note pattern; B.D. (Bass Drum) with a pattern of quarter and eighth notes; Tom toms with a pattern of eighth and sixteenth notes; and Congas with a pattern of eighth and sixteenth notes. The score is written on five staves, each with a clef and a key signature of one flat.

One of the instruments I heard sounded like a drum and a tambourine combined. After some research I discovered this was a doumbek. In some doumbek's, there are cymbals inside the shell that jingle when the drum is struck. For practical purposes I chose to write for the bass drum and sleigh bells (Example 2.3). The sleigh bells gave more of the jingle sound I wanted to recreate, more so than a tambourine.

Example 2.3

Musical score for Example 2.3, featuring four percussion parts in 2/4 time. The parts are: Timp. (Tympani) with a pattern of eighth and sixteenth notes; Perc.1 (Percussion 1) with a pattern of eighth and sixteenth notes; Perc.2 (Percussion 2) with a pattern of eighth and sixteenth notes; and Perc.3 (Percussion 3) with a pattern of eighth and sixteenth notes. The score is written on four staves, each with a clef and a key signature of one flat. Dynamics markings include 'cresc.' and 'mp'.

A melody in Arabic music is called a *maqām*¹¹, the system of melodic modes used in traditional Arabic music. The notes of a *maqām* are not of equal

¹¹ Maren Lueg, Modernisation & Westernisation of Music in Egypt, <http://www.arabimusicband.com/articles/modernisation-and-westernisation-of-music-in-egypt>, 2010

temperament. However one of the main aims of the 1932 Congress of Arab Music, was the standardization of Arabic *maqāmāt*¹² (plural of *maqām*) and the systematic organization of the same according to Western-tempered scale modes. And so, the Arabic scale today in theory, is a chromatic scale divided into 24 equal quarter tones. In practice, it still contains microtones that cannot be measured or notated by western standards. The only instrument with the capability to produce quarter tones and microtones within the brass band is the trombone. So initially I set about writing a trombone solo in a Middle Eastern style.

The opening four notes of a *maqām* form a *jins*, a small set of consecutive notes that convey melody and mood. There are nine basic *ajnas* (plural of *jins*). The *jins* I chose to open the solo with is called *Hijaz* (translated as evoking the emotion of distant desert). It is a tetrachord consisting of the notes D, E^b, F[#], G. I took these intervals and transposed them up a tone (Example 2.4). This forms the basis of the solo.

Example 2.4

Lento ♩ = 72

Jins - Hijaz

p

7

gliss.

13

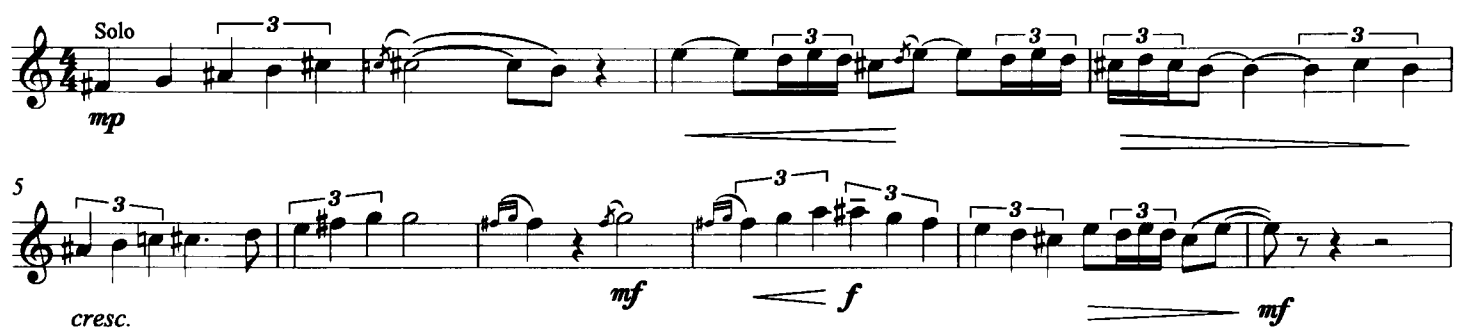
cresc.

f

¹² Maren Lueg, Modernisation & Westernisation of Music in Egypt, <http://www.arabicmusicband.com/articles/modernisation-and-westernisation-of-music-in-egypt>, 2010

The solo was too long by western standards and doomed. The *New York Staff Band* was going to premier the piece. However shortly after the first reading session, we lost our principal trombone player, and so it became a horn solo instead (Example 2.5).

Example 2.5



With the creation of the solo came the realization and creation of other material. The opening material, (Example 2.6), came into my head based on the opening couple of notes in the solo, over a pedal (or Middle Eastern drone) on E.

Example 2.6



The interval of a minor 2nd is quite ominous sounding and this sets the scene, a night in a desert warzone waiting for the killers to strike.

During the compositional process two Christian children’s songs stayed with me and refused to leave, *A Little Star*¹³ (Anon.), and *Jesus Loves the Little Children*¹⁴ (words by C. Herbert Woolston 1856 -1927). The original words to the latter melody ironically were words of the American Civil War song, *Tramp, tramp, tramp the boys are marching*¹⁵.

A lot of the cowardly acts of war are done under cover of darkness and so *A Little Star*, (Example 2.7), seemed perfect for setting an evening scene. The gentleness of the song itself depicts the innocence of children. I decided to mangle the theme, (Example 2.8), and distort it with minor 2nds rather than state it, in order to try to depict the horror of life in a warzone.

Example 2.7

The image shows the musical notation for the song 'A Little Star'. It consists of two staves of music in G major (one sharp) and 6/8 time. The melody is written on a treble clef. The lyrics are: 'A lit tle star___ peeps o'er the hill, The woods are qui et the birds are still, The child ren clasp___ their hands in prayer for the love of God___ is ev 'ry - where.' The notation includes various musical symbols such as notes, rests, and bar lines.

¹³ Anon., *A Little Star*, The Salvation Army Chorus Book, Salvationist Publishing & Supplies, Ltd., London, 1945

¹⁴ George F. Root, *Jesus Loves the Little Children*, publisher unknown, year unknown

¹⁵ George F. Root, *Tramp, Tramp, Tramp*, Chicago: Root & Cady, 1864

Example 2.8

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

Open

mf

f

p

Tutti

The last two lines of the song are:

The children clasp their hands in prayer

For the love of God is everywhere¹⁶.

I used the line; *the children clasp their hands in prayer*, as a precursor to a night of shelling, battle and fear (Example 2.9).

¹⁶ Anon. *A Little Star*, The Salvation Army Chorus Book, Salvationist Publishing & Supplies, Ltd., London, 1945

Example 2.9



The melody is rhythmically altered with ornamentation, (Example 2.10 & 2.11), but can be heard in the cornets over a rich bed of meandering minor 3rds, and a pedal (drone) on D.

Example 2.10

51

Sop Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Example 2.11

58

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

The scene is set for battle to commence, but at this point in my compositional process nothing would come. I had no musical thoughts at all. In fact I had no idea how to begin depicting battle musically, so I was stuck here for a long time. I began

- I. Hope I – Lento ♩ = 60 (47 bars)
- II. Hope II – Allegro ♩. = 60 (16 bars)
- III. Hope III – Lento ♩ = 72 (51 bars)
- IV. Hope IV – Allegro ♩. = 78 (67 bars)

In speaking with composer, Robert Redhead he suggested I go back to the original inspiration, the pictures. I decided to organize the pictures in categories, *The Firestorm of War* (Example 2.13); *Anguish & Pain* (Example 2.14 & 2.15); and *Hope* (Example 2.16). I chose one or two pictures for each category and used them to fuel my creativity.

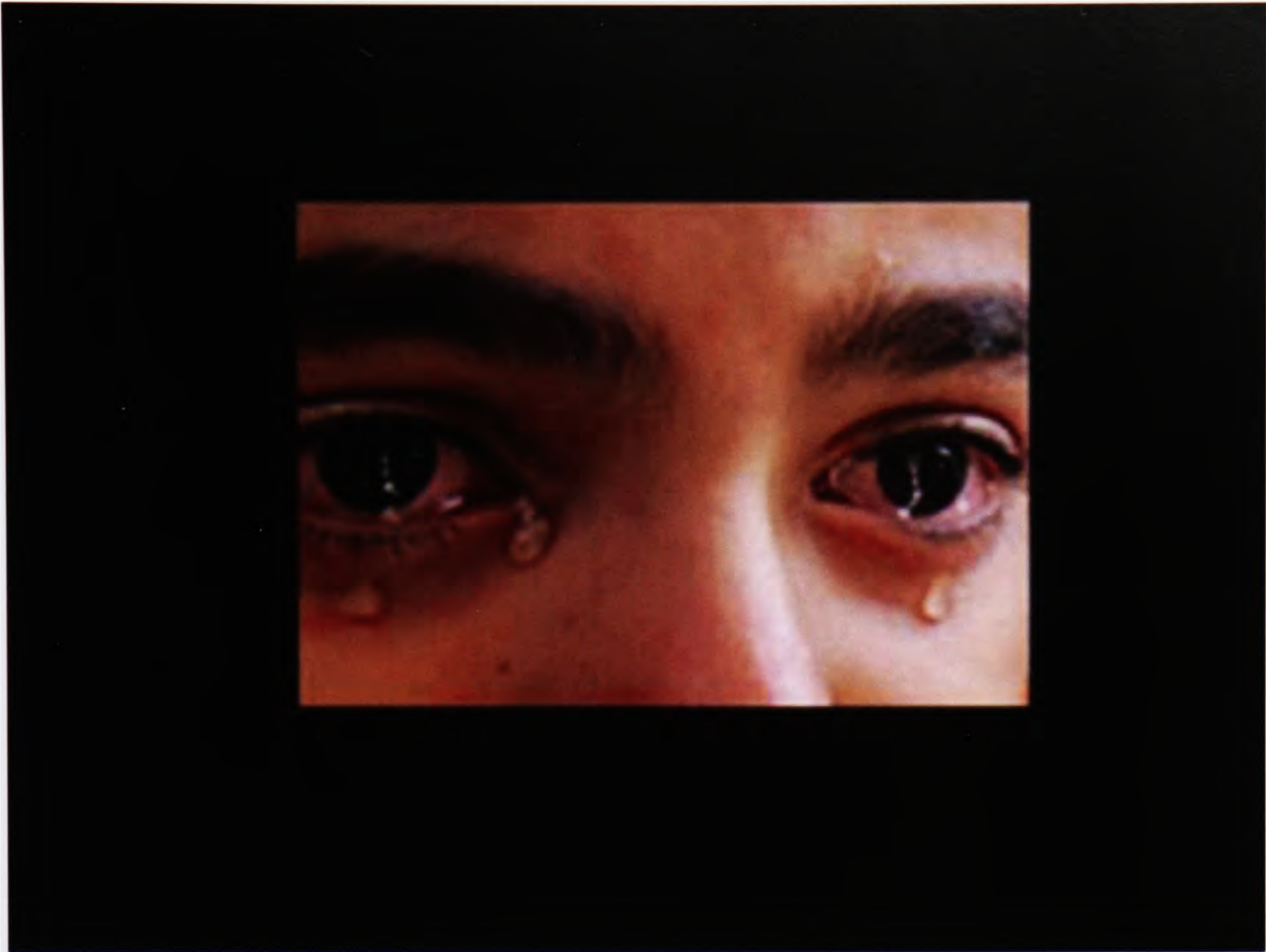
Example 2.13



Example 2.14



Example 2.15



Example 2.16



After allowing these images to speak to me, and taking into account various conversations with other composers, the structure became apparent:

I	Conflict	-	b.1-57 - sets the scene in the desert
			b.58-134 - the battle scene
II	Despair	-	b.136-194 - mourning
III	Hope	-	b.195-263 - the battle scene
			b.264-294 - hope
			b.295-end - a Coda expressing hope

There were still challenges and problems to solve. The greatest challenge at this point was the musical depiction of physical warfare, specifically the sound of shelling. The opening of chapter 17 in, *Three Cups of Tea*¹⁷, gives a breakdown of the sound of shell-fire as heard by a child:

Fatima Batool remembers the first “whump,” clearly audible from the Indian artillery battery, just twelve kilometers across the mountains. She remembers the first shell whistling gracefully as it fell out of the blameless blue sky, and the way she and sister Aamina, working together sowing buckwheat, looked at each other just before the first explosion.

(Mortenson 2007).

¹⁷ Greg Mortenson & David Oliver Relin, *Three Cups of Tea*, Penguin Paperback, 2007

There are three elements of shell-fire as described by Greg Moretenson, the “*whump*” as the shell is released, the eerie high pitched whistling, and the explosion on contact. This is how I chose to recreate the elements of shell-fire musically, (Example 2.17), through the medium of the brass band and the use of percussion.

1. **“Whump” as shell is released** – Timpani and bass drum with wooden mallets beat one of b.58.
2. **Eerie high-pitched whistling** – high, rapidly descending chromatic scales staggered throughout most of the band, and descending glissandi in trombones.
3. **The explosion on contact** – tutti percussion section with long rolls on everything, gong included, with massive crescendos from mezzo forte to fortissimo. There is a single note punctuating the end of the crescendo, this is the explosion.

Example 2.17

58

Sop Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp

Perc 1

Perc 2

Perc 3

Solo - wooden sticks

Solo B.D. very hard mallets

Sus Cym

Gong

Solo

B.D.

S.D.

The battle is announced by a “charge!” motif in the trombones and baritones at b.35 (Example 2.18).

Example 2.18

Battle commences in the distance with the sound or the thud of shells being voiced in the bass drum as early as b.34. However, the war machine does not take over the landscape until b.58. At bars 63 – 95 the scurrying triplets are representative of people trying to flee to safety. Inspiration for this came from a segment of Chapter 17 in *Three Cups of Tea*¹⁸:

Aamina grabbed Fatima’s hand, and together, they joined the stampede of panicked villagers, running as fast as their legs could take them, but all too slowly all the same, toward caves where they could escape the sky.

(Mortenson 2007).

¹⁸ Greg Mortenson & David Oliver Relin, *Three Cups of Tea*, Penguin Paperback, 2007

At b.90 the *jins* is quite literally hammered out over the texture by cornets, trombones, glockenspiel and vibraphone in octaves, and then again in b.93 a fourth higher (Example 2.19).

Example 2.19

This musical score, labeled Example 2.19, is a page from a scorebook, page 36. It contains 20 staves of music for various instruments. The instruments listed on the left are: Sop. Eb, Solo Cor. Bb, Solo Cor., 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Glock., Timp., Perc. 1, Perc. 2, and Perc. 3. The music is written in a key with two flats (Bb and Eb) and a common time signature. It features a variety of musical notations, including notes, rests, and dynamic markings such as *mp*, *cresc.*, *f*, and *mf*. The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests. The overall layout is professional and typical of a musical score.

In b.103 there is an ominous motif, a sequence of two falling augmented fourths. This is scored fortissimo in euphonium and basses and designed to convey fear and terror. At b.109 there is another reference to the “charge!” motif in cornets

and trombones (Example 2.20). This time it takes on the character of the *jins*, by rising a minor 2nd at the end of the motif.

Example 2.20

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

mp cresc

mp cresc

mp cresc

mp cresc

mp cresc

Screams of terror, (Example 2.21), are depicted in the soprano cornet, flugel horn, horns, basses and eventually the other cornets.

Example 2.21

ff

ff

tr

tr

During the battle scene there is a grotesque reference to, *Jesus Loves the Little Children* at b.112 – 114 in the basses (Example 2.22).

Example 2.22



The quotation is in the bass section and marked fortissimo. But the texture above it ascends in pitch and urgency and draws the listener away from the basses. Handling the song in such a macabre fashion implies that war itself is sneering at the death and destruction of innocents while enjoying the kill. The battle scene rages on culminating in a ten bar solo for the entire percussion section b.125-134, and represents total annihilation.

From this annihilation, the muted brass emerge, pianissimo, from the brutality of the percussion at b.133 with a quiet stillness, representative of the shock and numbness that follows such an attack. The chord is a D minor chord without the 3rd, but with an added 2nd. The second movement, entitled *Despair* continues as three individual solos of anguish. These are treated contrapuntally with each other, tuba b.136; solo cornet b.135; and euphonium b.136, with each making their individual comments on the horrible situation. The opening of each solo is a rising minor 3rd, the first three notes of the *Hope* theme and the *maqām*. In b.145 a fragment of, *Jesus Loves the Little Children*, (Example 2.23), is presented in a minor mode in muted cornets with staggered entrances (Example 2.24).

Example 2.23

Je sus loves the lit tle child - ren all the child ren of the world. Red and yel low black and white they are prec ious in His sight. Je sus loves the lit tle child ren of the world.

This musical score consists of three staves of music in 4/4 time, featuring a vocal melody. The lyrics are written below the notes. The first staff starts with a treble clef and a key signature of two flats. The second staff begins with a measure rest and a '4' above it. The third staff begins with a measure rest and a '6' above it. The melody is simple and hymn-like, with lyrics: 'Je sus loves the lit tle child - ren all the child ren of the world. Red and yel low black and white they are prec ious in His sight. Je sus loves the lit tle child ren of the world.'

Example 2.24

146

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

cup mute

cup mute

cup mute

Tutti

Tutti

p

This musical score is for brass instruments, starting at measure 146. It features six staves: Soprano Eb, Solo Cornet Bb, Solo Cornet, Solo Cornet, 1st Cornet Bb, and 2nd Cornet Bb. The music is in 4/4 time with a key signature of two flats. The Soprano Eb part begins with a 'cup mute' instruction and a piano (*p*) dynamic. The Solo Cornet parts also have 'cup mute' instructions and piano dynamics. The 1st and 2nd Cornet parts enter later with a 'Tutti' instruction and piano dynamics. The score shows a series of triplet notes across the staves.

There are five different entrances, each playing the same fragment but each one beat later than the previous entry. This links the previous section with the *Hope* theme, played by flugel horn and continued by solo cornet (Example 2.25).

Example 2.25

Solo

mp

This musical score is for a solo instrument, likely a flugel horn or solo cornet, in 4/4 time with a key signature of two flats. It begins with a 'Solo' instruction and a mezzo-piano (*mp*) dynamic. The melody consists of a series of triplet notes, with a crescendo hairpin indicating an increase in volume.

The trombones take the first three notes of the *Hope* theme and start to develop it into its own entity. These three notes also form the first three notes of

the Arabian *maqām*, *Nahawand*¹⁹ and a minor 3rd. This particular *maqām* is a tetrachord starting on C with the notes being C, D, E^b, and F. On top of this the cornets inject another staggered fragment of, *Jesus Loves the Little Children* (Example 2.26). This time there are only three entries.

Example 2.26

A musical score for three staves, likely representing different instruments. Each staff begins with the instruction 'Solo - cup mute' and a dynamic marking 'pp' (pianissimo). The music consists of a series of notes, with some groups of three notes beamed together and marked with a '3' (triplets). The notes are mostly half notes and quarter notes, with some eighth notes. The staves are connected by a brace on the left. The first staff has a treble clef, the second a treble clef, and the third a bass clef. The music is written in a key with one flat (B-flat major or D minor).

The trombones continue with the three note *maqām*, only this time up a minor third and with the addition of soprano cornet, and 1st and 2nd cornets. The modulation up of a minor third adds to the intensity of grief and pain that is being sculpted. There is a little relief in bars 162 – 163, but it is not completely satisfactory. It is a full band quotation of a fragment of the song, *In Christ There Is No East Nor West*²⁰, to the tune Westminster, (Example 2.27), split in half and shared between the band, being slightly mangled harmonically with minor 2nds in the horns, (Example 2.28), to heighten a sense of despair. See the original melody:

Example 2.27

¹⁹ Maren Lueg, *Modernisation & Westernisation of Music in Egypt*, <http://www.arabicmusicband.com/articles/modernisation-and-westernisation-of-music-in-egypt>, 2010
²⁰ James Turl (1802-1882), *In Christ There is No East Nor West*, The Salvation Army Tune Book No.142, Salvationist Publishing & Supplies Ltd., London, 1987

In Christ there is no east nor west.

Example 2.28

162 a tempo

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

Bar 164 sees a return to a texture reminiscent of the opening of the second movement with multiple solos over sustained chords.

In b.168 multiple duets throughout the band begin to emerge. These are in part a representation of couples mourning the loss of their children:

- b. 168-169 - solo horn & flugel horn
- b.169-170 - euphonium & euphonium
- b.170-171 - solo horn & flugel horn
- b.171-172 - euphonium & euphonium
- b.172-175 - flugel horn & baritone
- b.174-176 - soprano cornet & solo horn

This represents six children. Over these melancholic duets is a muted reminder in the cornets of the tools of war that caused such pain. There is a direct reference to the earlier “shelling” of the first movement, (Example 2.29), descending chromatic scales in 16ths made up of a minor 3rd on top of a major 3rd on top of a minor 3rd. It could be described as an E augmented chord with a flattened 7th on top.

Example 2.29

The mourning intensifies with the insistent use of the three note *maqām* in the cornets and trombones. The rest of the band adds to the intensity by stirring up the mood with restless triplets. The soprano cornet, solo horn and euphonium are literally wailing with grief on top of this texture (Example 2.30).

Example 2.30

Climax is reached on beat three of b.181. It is a desperate, unified cry in the full band – “Why?”. There is a sense of release because the question has been asked. However, there is no relief from the pain and grief. Bar 183 continues in the same manner as the opening of the movement, in stillness and shock with the individual soloists still mourning.

The *Make Poverty History*²¹ campaign of 2005 informed us that one child dies every three seconds somewhere in the world. Six children “died” in this score, represented by the mourning “parents” in bars 168-176. So starting in b.190 there are six sustained C minor² chords with the 3rd omitted (Example 2.31). Each chord is

²¹ Make Poverty History, <http://www.makepovertyhistory.org>, 2005

three beats. These chords are punctuated with mallet percussion with the chord in the 2nd inversion (glockenspiel & vibraphone) and the 3rd omitted, and sound rather like the chiming of a clock. Percussion has been *tacet* throughout the second movement until this point and so this is quite poignant entrance. Above these chords, there is another staggered reference to *Jesus Loves the Little Children* in the cornets.

190

Attacca

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. I

Solo - cup mute
p

Solo - cup mute
p

Solo - cup mute
p

Solo - cup mute
p

Solo - cup mute
p

pp

pp

pp

pp

pp

pp

Tutti
pp

Glock - hard mallets
p

Vibraphone (motor off) / Xylophone - soft mallets
p

Movement three starts seamlessly out of the uncertainty of movement two, right back into battle in A^b minor. At b.195 the scurrying in the basses represents people still fleeing and hiding from harm. The material used in the basses is the maqām which is the minor 3rd of the *Hope* theme. There is a recapitulation of battle

scene material from the first movement at b. 203 – 263. Bar 264 begins a new section that heralds the arrival of hope.

Hope is an interesting concept that has been defined as a wish or desire that is accompanied by a confident expectation of its fulfillment. The human ability to hope for something better amidst difficult or even horrific circumstances has always intrigued me. It appears to me that hope does not ever seem to change the circumstance, just our ability to live positively despite adversity.

It is because of this belief; the third movement is still more about the battle than a presentation of hope as a childish fairytale. War still exists. It still destroys, yet people live through it and survive in spite of it. Bar 266 is the first sign of hope in the entire piece (Example 2.32). This figure has always been a rising minor 2nd throughout the piece, now it is a rising major 2nd.

Example 2.32

This musical score shows six staves for brass instruments, all in B-flat. The instruments are: Fl. Hn. Bb, Solo Hn. Bb, 1st Hn. Bb, 2nd Hn. Bb, 1st Bar. Bb, and 2nd Bar. Bb. Each staff contains two measures of music. The first measure of each staff begins with a forte (f) dynamic marking. The notation consists of eighth and sixteenth notes with accents, creating a rhythmic pattern across the ensemble.

The piece continues to build in intensity and hope until the victorious presentation of the Hope theme in b.278.

This theme is presented in soprano cornet, horns, and euphonium in a simple duple meter and in C minor – not entirely hopeful yet. The counter melody in the cornets, vibraphone and snare drum is in compound time and reminiscent of the scurrying bass line in the battle music at b.195 and based on the *maqām*. The combination of both meter types creates an interesting texture (Example 2.32).

Example 2.32

This musical score shows four staves for brass instruments, all in B-flat. The instruments are: Sop. Bb, Solo Cor. Bb, 1st Cor. Bb, and 2nd Cor. Bb. The score begins at measure 278, which is marked 'Glorioso'. The Soprano Cornet part starts with a forte (f) dynamic marking. The notation consists of eighth and sixteenth notes with accents, creating a rhythmic pattern across the ensemble.

The Coda starts at b.295, still in a much more positive mood. In fact by b.299 the music has an incredible celebratory feel to it with its C major sonority. This is in a manner not dissimilar to the last bars of the last movement of *Carmina Burana*, XXV. *O Fortuna*²², by Carl Orff. At b.307 there is a quotation of a small fragment of the song, *In Christ There Is No East Nor West*, pushing through to an exhilarating finish of four bars of a percussion section solo, complete with mallets (glockenspiel and xylophone), accompanied by a sustained C major chord in the full band. With four bars of C major finally the listener is left without any doubt, there is hope!

The hope expressed in this piece is best summed up by the words of American folk singer; John McCutcheon in his song, *In the Streets of Sarajevo*²³, written in response to the acts of grace lived out in the life of cellist, Vedran Smailović during the Bosnian war:

And everyday he made me wonder

Where did he ever find

The music midst the madness

The courage to be kind

The long forgotten beauty

We thought was blown away

In the streets of Sarajevo everyday

²² Carl Orff, XXV. *O Fortuna*, *Carmina Burana*, Schott & Co. Ltd., London, 1938

²³ John McCutcheon, *In the Streets of Sarajevo*, Appalsongs (ASCAP), 2001

8. Soul Origin

Soul Origin was commissioned by Bandmaster Jonathan Corry of the Enfield Citadel Band of The Salvation Army. The piece is written for Trombone quartet and brass band. *Bones Apart*, a professional trombone quartet, was to be the guest soloists for the Enfield Band's annual pre-contest festival at St. John's Smith Square, London, Friday 16th October 2009. Bandmaster Corry wanted a piece written for the occasion that would combine the two ensembles.

In researching the concept of a small ensemble playing with a large ensemble, I thought of the concerto grosso form from the Baroque era. However, I was not allotted a time frame large enough for a full concerto. This commission would be a one movement work. I turned to the music of American composer, Eric Ewazen (b.1954) and to his work, *Shadowcatcher*²⁴ (1996), a concerto for brass quintet and wind ensemble.

The second and fourth movements of *Shadowcatcher* were of the greatest inspiration for me. I liked how the second movement, *Among the Aspens*, started with individual soloists within the brass quintet and then merged into the texture of the wind ensemble. The fourth movement, *Dancing to Restore the Eclipsed Moon*, texturally dissolves into nothing at the end of the movement and I liked this effect.

Soul Origin is a one movement work with three sections. The tonality of the piece is modal centered on D, the dorian mode with a flattened 4th (D natural minor scale), and D minor. The formal outline of the piece is as follows (Example 3.1):

²⁴ Eric Ewazen, *Shadowcatcher A Concerto for Brass Quintet and Wind Ensemble*, New World Records, 2001

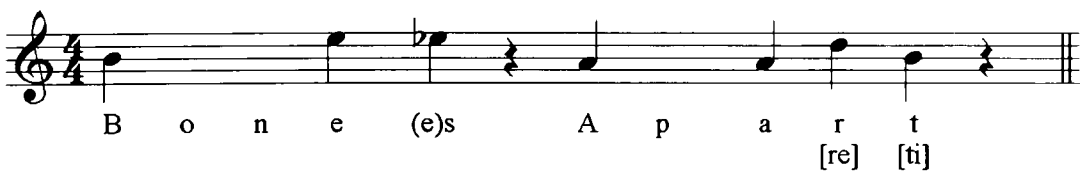
Example 3.1

- I Slow - Misterioso quasi recit. ♩. = 38 (b.1-64)
- II Fast - Quasi Bossa Nova ♩ = 126 (b.65-129)
- III Slow - Misterioso quasi recit. ♩. = 48 (b.130-184)

There are two main sources of inspiration which provide some insight into the piece’s formal devices:

1. The name of the trombone quartet *Bones Apart*.
2. The thoughts found in the scripture verse, 1 Corinthians,
chapter 12, verse 13²⁵

I took the name *Bones Apart* and assigned notes to the letters where notes could actually be assigned (Example 3.2):



Example 3.2

This became (Example 3.3):

²⁵ 1 Corinthians 12: 13, The Holy Bible New International Version, New York International Bible Society, 1978

Example 3.3



It is the basis of one of the themes in the middle section of the piece.

The outer two movements find their origin in the thoughts in 1 Corinthians chapter 12, verse 13²⁶ (Example 3.4).

Example 3.4

*“For we were all baptized by one Spirit into one body –
whether Jews or Greeks, slave or free – we were all given the
one Spirit to drink.”*
(NIV 1978).

It is quite a mystery to think of humanity as one body and so the nature of the outer sections is mysterious. In trying to depict the scripture verse through music I chose meter as a means to determine those who are *“free”* and those who are *“slaves”*. The free section of chaotic whispering, albeit within the constraints of time, represents those who are free, and the trombone quartet and percussion represent those who are slaves. Meter binds them.

The music toys with the trombone quartet in three distinct ways:

1. As individuals
2. As a quartet

²⁶ 1 Corinthians 12: 13, The Holy Bible New International Version, New York International Bible Society, 1978

3. As part of the “body” – the band

It is when the quartet is incorporated into the full ensemble “*tutti*” that the full sonorities of the work are achieved.

The piece opens with atmospheric percussion setting the scene for something mysterious and spiritual (Example 3.5). The percussion texture is made up of timpani glissing up and down while rolling with soft mallets on an upturned cymbal placed in the centre of the drumhead; wind chimes glissing up and down; tam-tam played with a wet ping-pong ball, run over the surface of the tam-tam in a figure eight motion – one figure eight per bar.

Example 3.5

The musical score for Example 3.5 consists of three staves, each with a different percussion instrument. Percussion I (Cym.) is in the treble clef and features a series of glissando markings (gliss.) with upward and downward arrows, indicating a continuous roll. Percussion II (Wind chimes) is in the treble clef and also features glissando markings with upward and downward arrows. Percussion III (Tam tam) is in the bass clef and features a series of glissando markings with upward and downward arrows. The score is marked with a mezzo-piano (mp) dynamic. Above the staves, there are descriptive notes: 'Cym. - Roll on Cymbal upturned on timpani while glissing up and down on timpani' for Percussion I, 'Wind chimes' for Percussion II, and 'Tam tam- wet a ping pong ball, run it over the surface in a figure 8, one figure 8 per bar.' for Percussion III.

Above this ethereal landscape at b.2 the band begin to whisper, “*For we are all baptized by one Spirit into one body.*” The whispering is intended to be more chaotic than unified. This is a free section with players choosing when to enter, how to say the phrase, and the rate of repetition. However, it is not completely free. The conductor is still beating time $\text{♩} = 38$ so it is more a sense of freedom within the constraints of time. By b.3 the bass trombone enters with a solo phrase (Example 3.6).

Example 3.6



This is the start of an investigation into the essence of the quartet and the different aspects that make up the “body”, the ensemble of the quartet itself, starting with one player in b.3 and ending with full quartet by b.13. I chose a melancholic theme for the trombones to express their captivity (Example 3.7). The third trombone continues in b.6-8. This is all played in time for the trombones while the rest of the band continues with the texture already set up in b.2.

Example 3.7



From b.9-12 the quartet splits in two pairs. At b.9-10 the first and second trombones play a two bar phrase, answered in b.11-12 by the third and bass trombones. It is at this point in b.9 the chaotic whispering stops, as indicated by the conductor, however, the ethereal percussion continues. At b.10 and b.12 the euphoniums and basses whisper a single word together and in time, “one”.

The quartet becomes a quartet in earnest a b.13 (Example 3.8).

Example 3.8



The whispering in the band returns at b.16, however, it is not chaotic anymore; it is a unison statement of the words, *“one Spirit, one body,”* repeated twice. The texture clears to only trombone quartet at b.18, (Example 3.9), and the whispering and percussion cease. The material here is a realization of the opening recitative threads, now as one ensemble and in a slightly faster tempo ♩. = 48.

Example 3.9

18

Più mosso $\text{♩} = 48$

Sop.

Whisper:
One spirit, one body

Stop

Solo Cor.

Whisper:
One spirit, one body

Stop

1st Cor.

Whisper:
One spirit, one body

Stop

2nd Cor.

Whisper:
One spirit, one body

Stop

Flugel

Whisper:
One spirit, one body

Stop

Solo Hn.

Whisper:
One spirit, one body

Stop

1st Hn.

Whisper:
One spirit, one body

Stop

2nd Hn.

Whisper:
One spirit, one body

Stop

1st Bari.

Whisper:
One spirit, one body

Stop

2nd Bari.

Whisper:
One spirit, one body

Stop

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

Whisper:
One spirit, one body

Stop

2nd Euph.

Whisper:
One spirit, one body

Stop

E♭ Bass

Whisper:
One spirit, one body

Stop

B♭ Bass

Whisper:
One spirit, one body

Stop

Perc. I

Perc. II

Perc. III

At b.20 the full band enters playing the answering phrase minus the trombones. The texture thins out at b.28 into a small ensemble within the band

itself. In this section there is a constant evolving state of what an ensemble is or indeed what the “body” is. The trombones merge into this ensemble at b.32 and evolve it by b.34 into a septet consisting of soprano cornet, trombone quartet, and solo E^b bass and solo euphonium (Example 3.10). All these parts are soloists in their own right at this point.

Example 3.10

34

Sop.

Solo

mp

cresc.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

mp

Solo

cresc.

2nd Trom.

cresc.

3rd Trom.

cresc.

Bass Trom.

cresc.

1st Euph.

Solo

mp

2nd Euph.

E♭ Bass

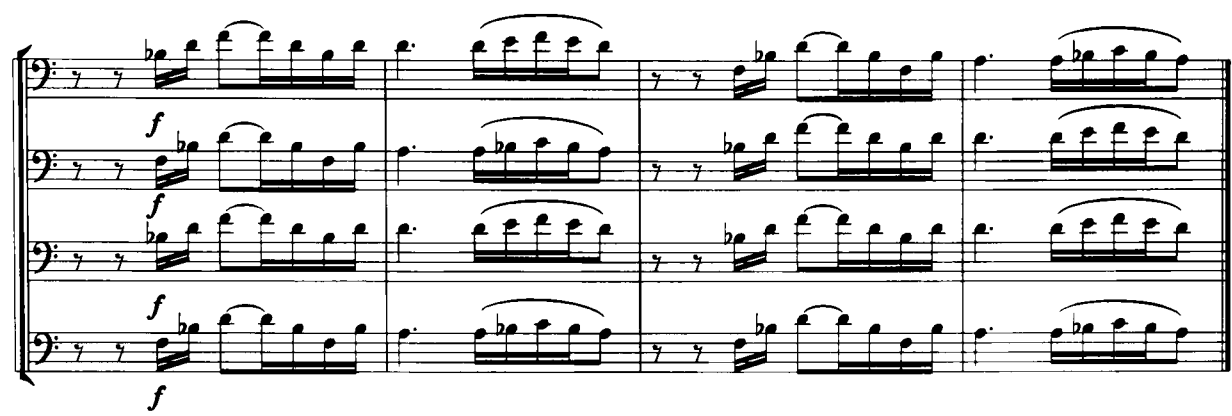
Solo

mp

The texture begins to thicken in bars 43 and 44, heralding the combination of both ensembles into one, with the cornets and trombones playing a variation of the original material. The piece builds in intensity with an undulating accompaniment of sixteenth notes, passed around the rest of the band. The accompaniment with its ebbing and flowing sixteenths is reminiscent of waves on the ocean. A climax is reached at b.55 and the trombone quartet becomes a solo quartet again

accompanied by full band. The sixteenth accompaniment figure leaves the band and enters the trombones, evolving into a trumpeting idea in arpeggios (Example 3.11).

Example 3.11



The texture begins to thin out at b.62-64 with flugel horn joining the quartet to make a quintet, minus the cornets. Flugel horn and trombones lead seamlessly into b.65 and the middle section of the piece.

The middle section is a bossa nova which the trombones and Latin percussion introduce. The inclusion of clavés into the score with the traditional rhythm associated with the clavés adds a Latin flavour almost immediately. Flugel and euphonium comment in octaves at b.66. This figure is a variation of a theme that is to come at b.74 (Example 3.12).

Example 3.12



Bar 65-81 set up the feel of the bossa nova. In this introduction the roles of solo quartet and accompaniment are again played with and transposed. At b.65-67 the trombones play detached chords in Latin rhythms and the flugel horn and

euphonium comment. At b.68-70 the horns play the detached chords in latin rhythms and the trombones and soprano comment.

Finally at b.74 the trombones emerge as soloists with a statement of the theme which is based on the notes found within the name, *Bones Apart* (Example 3.13).

Example 3.13



From b.74 -81 none of the material is strictly for the soloists only. It is constantly shifting and being used by everyone, soloists and accompaniment alike. However, at this point it is clear the quartet is a group of soloists.

The main theme of the middle section is introduced at b.82 in unison trombones, with basses and Latin percussion accompaniment, in what could be described as a *concertino* section (Example 3.14).

Example 3.14

The image displays two systems of musical notation, each consisting of four staves. The first system is marked with a mezzo-piano (*mp*) dynamic. The second system is marked with mezzo-forte (*mf*) and forte (*f*) dynamics. The notation includes various musical symbols such as notes, rests, and beams, indicating a complex musical arrangement.

Half way through the theme the trombones break into four part harmony. They continue in b.90 alone with the basses and percussion playing the answering phrase of the new theme (Example 3.15).

Example 3.15

The image displays two systems of musical notation, each consisting of four staves. The first system is marked with a mezzo-forte (*mf*) dynamic. The second system is marked with a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a steady progression of notes across the staves, while the second system features a more complex arrangement with increasing intensity and dynamic range.

The last bar is repeated in full band minus the trombones, and so begins a *tutti* or *ripieno* section for the band. Bars 99-102 form an introduction linking previous material to a full statement of the main theme in *the* ripieno at b.103. The material is similar to the material in b.65. The ripieno section lasts until b.111 when the trombones enter again as soloists – *concertino* – playing the second half of the theme, however, they do not have the chance to finish the theme alone. The band joins them six bars later and band and soloists become one again. The theme is finished as before, minus the trombones (Example 3.16).

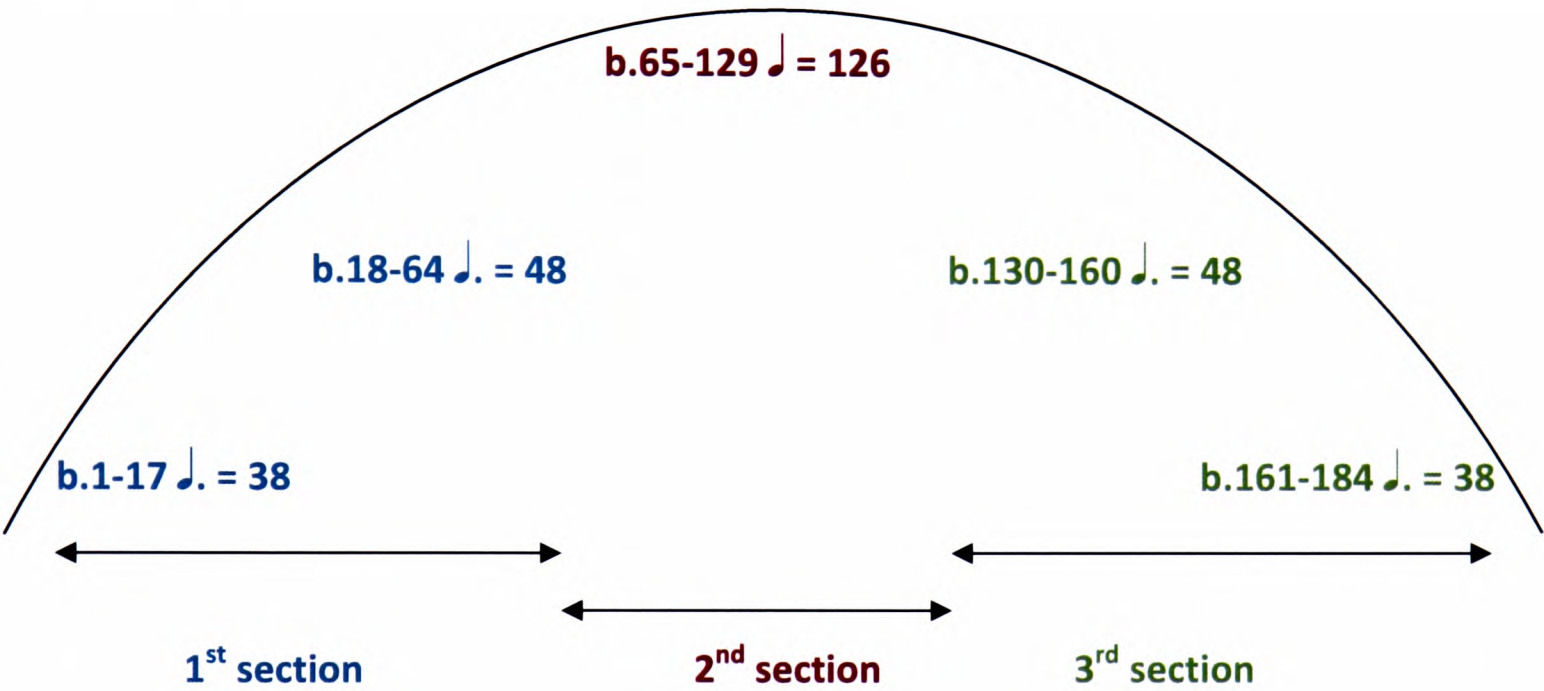
Example 3.16

A page of a musical score for a large ensemble, likely a concert band or symphonic band. The score is written for 18 parts: Soprano (Sop.), Solo Cor., 1st Cor., 2nd Cor., Flugel, Solo Hn., 1st Hn., 2nd Hn., 1st Bari., 2nd Bari., 1st Trom., 2nd Trom., 3rd Trom., Bass Trom., 1st Euph., 2nd Euph., Eb Bass, and Bb Bass. The music is in 2/4 time and features a key signature of one sharp (F#). The score shows a crescendo from mezzo-forte (mf) to fortissimo (ff) across the first four measures. The instrumentation includes woodwinds (Soprano, Cor Anglais, Flute, Oboe, Bassoon), brass (Horn, Trumpet, Trombone, Euphonium, Tuba), and percussion (Bass Drum, Snare Drum, Cymbal, Triangle, etc.). The score is written for a large ensemble, likely a concert band or symphonic band. The music is in 2/4 time and features a key signature of one sharp (F#). The score shows a crescendo from mezzo-forte (mf) to fortissimo (ff) across the first four measures. The instrumentation includes woodwinds (Soprano, Cor Anglais, Flute, Oboe, Bassoon), brass (Horn, Trumpet, Trombone, Euphonium, Tuba), and percussion (Bass Drum, Snare Drum, Cymbal, Triangle, etc.).

Bar 120 sees a return to the opening of the middle section, a verbatim recapitulation up to bar 128. The difference this time is in the nature of the material winding down in tempo and dynamics leading into the final section of the piece at b.130. So the entire section from b.120 – 129 is an elongated diminuendo from *forte* to *pianissimo*. Soloists and band play a sustained chord at b.129 and the mysterious, ethereal percussion of the opening returns at b.130. The chaotic

whispering from the opening few bars returns, *For we were all baptized by one Spirit into one body*²⁷. At b. 134-159 there is a return to the material of b.18. The piece is retracing its steps formally, not literally as a mirror image of itself, but more an arch form (Example 3.17).

Example 3.17



Thematically, the structure is (Example 3.18):

Example 3.18

Bar No.	Theme	Section
1 - 44	A	1
45 - 64	B	1
65 - 81	C	2
82 - 98	D	2
99 – 102	C	2
103 – 119	D	2
120 – 129	C	2
130 – 160	B	3
161 – 177	A	3
178 – 184	A	3 (codetta)

²⁷ 1 Corinthians 12: 13, The Holy Bible New International Version, New York International Bible Society, 1978

Bars 159 and 160 are devoid of the sixteenths that were intensifying the theme back at b.43-44. Now a single sustained chord winds the piece down with the stability of the opening material at b.161. This is a recapitulation, verbatim from b.1 – 16 to bars 161 – 176. The last two bars 175 and 176 are repeated and extended as in b.17, and then bars 178 and 179 are repeated in unison. The ethereal percussion continues as the piece dissolves into nothingness, yet the mystery still exists. The question of oneness has been explored, not solved. This is a mystery that just is.

9. Unseen Things

Unseen Things is a song cycle of poems written by the poet Fay Inchfawn.

- I Child-Soul
- II The Flight of the Fairies
- III The Home Lights

Fay Inchfawn is actually a pseudonym for Elizabeth Rebecca Ward. She was born in England 2nd December 1880 and died April 1978. Her verse is spiritual and gentle and speaks of her thoughts on normal daily life and spiritual things. *Child-Soul* is in her book, *Through the Windows of a Little House*²⁸, while *Flight of the Fairies* and *The Home Lights* are in another collection, *Verse Book of a Homely Woman*²⁹.

The connection with these poems is simple family nostalgia. My mother owned the book, *Through the Windows of a Little House*. I was not aware of this fact or even interested in Fay Inchfawn's poetry until I discovered the well-worn copy as I was packing up the family home. Mum was widowed in 1997 and in 2004 her only son and caregiver died in a tragic accident in Thailand. Living alone was no longer a safe option for my mother. It was during the painful process of moving out that I found this book. The words, although slightly dated brought a strange sense of comfort.

²⁸ Fay Inchfawn, *Through the Windows of a Little House*, London Ward, Lock & Co., 1927

²⁹ Fay Inchfawn, *Verse Book of a Homely Woman*,
http://www.oldpoetry.com/oauthor/show/fay_inchfawn, 2011

Child-Soul spoke to my heart and was consequently written in memory of my brother. *The Home Lights* was written in memory of the family home and *Flight of the Fairies* was selected for the sheer intrigue of the text and all things mystical. I thought the character of the poem, would make for an interesting musical shift between the other two poems, which are somewhat similar in mood and nature. *The Flight of the Fairies* by contrast is extremely playful in nature. And so, three seemingly unrelated poems by the same author are now married together to form the song cycle, *Unseen Things*. The title refers to three different phenomena found within the poems; the soul, fairies and heaven.

I. Child-Soul

Child-Soul required a gentle approach with piano and string orchestra accompaniment. The main problem to be solved was writing for strings. Coming from a predominantly brass band background meant I needed to immerse myself in string writing and become very comfortable with all aspects of the idiom, including technique, scoring and effects. Samuel Barber's, *Adagio for Strings* Op.11³⁰ (1939) with its rich harmonies, thick scoring and vast range enlightened me to some of the possibilities.

The mood of the poem is child-like and tentative. Each verse progresses from a quasi-negative stance to a positive exclamation, as in e.g. verse 1 (Example 4.1):

Example 4.1

Child-soul is a little city with its gates ajar.

³⁰ Samuel Barber, *Adagio for Strings*, Op.11, CBS Records, CBS Inc. New York, 1983

negative

{

Yet to enter to its centre I must travel far.

It's not an easy thing

}

To win the right to move and walk within

Though not to do so is a sin,

positive

{

And I'll get in!

}

(Inchfawn 1927)³¹.

It deals with the difficulties of trying to connect with our spiritual selves and determines that in fact it is possible and even beneficial for those who dare.

The music mirrors the tentative, questioning mood with harmonic shifts of subtle modal harmony mostly through a tonal center of A (A minor, A major and A natural major). The main mode that is referenced is the Aeolian mode - A natural minor (Example 4.2).

Example 4.2



A major represents the positive thoughts expressed in the poem (Example 4.3):

Example 4.3

And I'll get in! - Verse 1

³¹ Fay Inchfawn, Child Soul, Through the Windows of a Little House, London Ward, Lock & Co., 1927

Oh, I'll be wise! – Verse 2

And let in Light! – Verse 3

(Inchfawn 1927).

However, the basic progression of the entire piece is:

I – A min/maj - IV – D maj - I – A maj

Verse 1 can be broken down into four phrases:

1. b.9-11 I - A maj/A min
2. b.12-15 I - A maj – IV D maj⁷/C[♯]
3. b.16-20 VII - G maj⁹/B – I A maj⁹/E
4. b.21-29 I - A maj⁹/E – I A maj

The choice I made concerning scoring was to add piano to the string orchestra, not as a colour doubling the orchestra, but rather as an independent voice punctuating thoughts. These 2 bodies of accompaniment interchange roles with the string orchestra being dominant one moment and the piano the next.

The material in the introduction b.1-8 is entirely modal, both melodically and harmonically. The main characteristics of the melody are; a falling 5th, a falling 2nd, and a rising 4th. The interval of a 2nd will have an important role throughout the melody (Example 4.4).

Example 4.4

Violin I
4 players
div.

Violin II
3 players
div.

Viola
3 players

1,2.
mp legato

3,4.
mp legato

1.
mp legato

2,3.
mp legato

mp legato

The piano breaks through the texture, over a sustained chord in the strings, heralding the entrance of the voice in b.9 with a three bar phrase (Example 4.5).

Example 4.5

9

mp legato

Child-soul is a lit-tle ci ty with its gates a - jar.

mp legato

Red.

p

p

p

p

p

Solo

p

(Solo)

The melody starts on the 2nd degree of the scale and is based on a rising appoggiatura and accompanied by piano and solo cello. It is harmonized by two oscillating chords A major and G major⁶ in the piano. The modal shift to G instead of

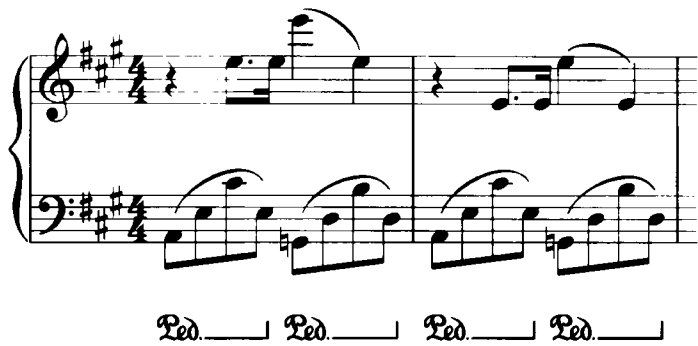
G[#] adds a little more tension. This happens in all three verses of the song (Example 4.6):

Example 4.6

- V.1 Child-soul = is a little city (G maj⁶)
- V.2 Child-soul = is a little garden (Gmaj⁶)
- V.3 Child-soul = has a little temple (G maj⁶)

Notice the bass line progression in the piano is a falling major 2nd (Example 4.7).

Example 4.7



The 2nd phrase is very similar to the 1st phrase however; the last part of the phrase is treated with a little word painting. The word “*far*” is sustained over two bars while the accompaniment embarks on a two bar harmonic journey from A major to F major to D major and finally to G major. This illustrates the imagined journey implied in the words, “*I must travel far.*” It is on the word “*far*” that the string orchestra returns to the texture. Having arrived in G major at b.16 it is not long before the harmony shifts back to A major. The verse ends positively in A major.

The introduction to verse 2 is identical to the first intro for verse 1 except it is scored for piano and solo cello (Example 4.8).

Example 4.8

The musical score for Example 4.8 is presented in two systems. The first system contains the piano introduction, consisting of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of two sharps (F# and C#). The time signature is 4/4. The piano part begins with a *p* (piano) dynamic, followed by a *mp* (mezzo-piano) section. The piano part includes six measures of music, each marked with a 'Ped.' (pedal) symbol. The second system shows the solo cello part, consisting of five staves. The first four staves are empty, indicating that the cello is silent during the piano introduction. The fifth staff, in bass clef with the same key signature, begins with a 'Solo' marking and a *p* dynamic, followed by six measures of music. The time signature for the cello part is 3/4.

In verse 2 there are four phrases just as in verse 1, however the 3rd phrase is slightly longer this time. The harmonic structure is also the same as verse 1. Something that is completely different from verse 1 is the accompaniment figures and scoring. The

string orchestra covers greater depth of colour and range than in the previous verse.

This is in part a reflection of the text of verse 2 speaking about the, *little garden*.

There are two main moments of word painting:

1. *"And all my will and utmost skill I'll need to get in there."*³²

At b.43 and 44 on the sustained word, *"there"* the accompaniment in the piano

becomes very rhythmical and determined, illustrating *"and all my will."*

2. *"So rich the soil that waiting lies."*

The third phrase starts at b.45 with the words, *"so rich the soil that waiting lies."*

The texture of the string orchestra opens up at this point to reveal, thick, rich scoring and sonorities, illustrating *"so rich the soil,"* (Example 4.9).

³² Fay Inchfawn, *Child Soul, Through the Windows of a Little House*, London Ward, Lock & Co., 1927

Example 4.9

45

accel.

poco più mosso

mf

there. So rich the soil that wait - ing

mp

mf

(8)

div.

unis.

mf

mf

mf

mf

div.
1.
2,3.

unis.

mf

mf

The introduction to verse three is the same as the others except it is scored for strings and piano. This time however the introduction ends on chord I – A major instead of V – E major as in the other introductions. This is to prepare for a modulation to D major for verse 3.

Verse three has four phrases just like the other verses, however the tonality changes for the first half of the verse in submission to the text.

*Child soul has a little temple opening on the street*³³.

Here lies the heart of Child-Soul and the text really begged for this modulation. The harmonic structure of the four phrases in verse three is as follows, (Example 4.10):

Example 4.10

- | | |
|------------|--|
| 1. b.68-70 | I – D maj – IV G maj,min/B |
| 2. b.71-76 | I – D maj/A – I of D or IV of A D maj ⁷ /C [♯] |
| 3. b.77-81 | VII of A – G maj/B – VI Fmaj ⁷ |
| 4. b.82-89 | I – A maj ⁹ /E – I A maj |

Verse three is full of word painting even in the form of the new tonality of D major itself. In b.70 there is word painting on the word “street”. The harmony and the texture in the strings open up from G major through G minor to D major, reflecting the words, “opening on the street.” At b.77 there is word painting in the 1st violin accompaniment figure with high glistening strings reflecting the corresponding words, “O little temple glistening bright!”

³³ Fay Inchfawn, Child Soul, Through the Windows of a Little House, London Ward, Lock & Co., 1927

The agony of the word “enough”, as encapsulated in the question, “*what if my hands be clean and white enough to lift your curtain right,*” is portrayed by a melisma on the second syllable of the word “enough” in the soprano soloist, (Example 4.11). The melisma covers two bars and rises in pitch and agony until b.81 when it comes to rest in F major – VI, feigning an interrupted cadence before returning to A major in b.82.

Example 4.11

The musical score for Example 4.11 consists of two staves. The top staff is for the soprano soloist, and the bottom staff is for the piano accompaniment. The key signature is A major (three sharps). The soprano part begins with the lyrics "if my hands be clean and white e nough" and then continues with "to lift your cur-tain". A melisma is indicated on the word "enough" starting at measure 81, marked "molto rall." and "a tempo" with a "p" dynamic. The piano accompaniment includes a "p" dynamic and a "8va" marking. The lyrics "Red. Red. Red. Red. Red." are written below the piano staff.

More word painting follows in b.83 and 84 in the piano accompaniment. The high, tentative eighth notes illustrate the words, “*to lift your curtain right.*” The final few words of the poem, “*and let in light*” are treated with word painting in the entire accompaniment. The shimmering sixteenth figure in the strings and the contrary motion of scalar ideas in the strings and piano, create an expanse, and evokes a sensation of light streaming in, (Example 4.12). The song comes to rest positively on a sustained A major chord, reflecting the positive light that has entered.

Example 4.12

mf *mp* *pp* rall.

And let in Light!

(8) *mf* *mp* *pp* *8va*

mf *p* *pp*

mf *p* *pp*

mf *p* *pp*

mf *p* *pp*

mf *pp*

mf *pp*

div.
1. >
2, 3.

mf *pp*

II. Flight of the Fairies

The words of this song spoke to me of mischief and magic, nymphs playing in the forest.

There's a rustle in the woodlands, And a sighing in the breeze,

For the Little Folk are busy in the bushes and the trees;

They are packing up their treasures, every one with nimble hand,

Ready for the coming journey back to sunny Fairyland.

(Inchfawn 2011).³⁴

I thought it would be a lot of fun to set these very descriptive words to music. Not having set such playful words before, I turned to the music of Maurice Ravel and specifically to his opera, *L'enfant et les Sortilèges*³⁵ (1925). The sound world and the playfulness in Ravel's score was inspirational.

The playfulness of the poetry required playfulness in all aspects of the song, so consequently I added some playful effects throughout the score:

1. Playful giggles in the soloist – b.19
2. Arpeggios in the piano – b. 3
3. Glisses and trills in the strings – b. 5 & b. 33
4. High tessitura for strings – keeping the texture light etc – b.1

³⁴ Fay Inchfawn, The Flight of the Fairies, Verse Book of a Homely Woman, http://www.oldpoetry.com/oauthor/show/fay_inchfawn, 2011

³⁵ Maurice Ravel, *L'enfant et Les Sortilèges* Fantasia Lyrique en deux parties, Paris: Durand & Cie., 1925

The choice I made with regard to scoring was to keep the score light. The piano, string orchestra and voice have equal roles to play, however the song itself is the most important. Ravel made a similar comment about his opera, *L'enfant et les sortilèges*:

“C’est le chant qui domine ici. L’orchestre, sans faire fi de la virtuosité instrumentale, reste néanmoins au second plan.”

(Ravel 1938).³⁶

The premise of the song is that the Fairies are packing up all the summer things in the forest for winter before they fly to sunny Fairyland. The introduction sets the scene in the forest (Example 4.13), with mysterious, high sustained strings and bi-tonal arpeggios in the piano F major and F# major combined.

Example 4.13

The musical score for Example 4.13 is presented in two systems. The top system is for the Piano, written in 2/4 time. It features two measures of arpeggiated chords in the right hand, marked with a piano (*p*) dynamic and a slur. The first arpeggio is in F major (F, A, C), and the second is in F# major (F#, A, C#). The bottom system is for the string orchestra, also in 2/4 time. It begins with a first and second ending bracket (1, 2.) over a series of sustained notes. A glissando (*gliss.*) is indicated over the final notes of the first ending. The string part is marked with a piano (*p*) dynamic.

The rest of the string orchestra joins at b.11 on a chord of F major, ultimately leading to a rich bed of strings at b.15 (Example 4.14). The rich bed consists of open 5ths on

³⁶ Maurice Ravel, Maurice Ravel Frontispice – L’entant et Les Sortilèges, <http://www.maurice-ravel.net/enfant.htm>, 1938

G and F. These chords are indicated as "*sul pont*" on the bridge for the strings and they are tremolos. This is a very eerie effect which continues to add to the mysterious picture of the forest being portrayed. On top of this texture at b.17 – 22 (Example 4.14), are arpeggios in the piano based on the chords D augmented and C augmented, both in 2nd inversions. The final layer of the texture is the voice b.19 (Example 4.14), or indeed the fairies at play, giggling. This is achieved with spoken voice and rising and falling arpeggios based on a whole tone scale.

Example 4.14

15

p

Ha ha ha ha ha

p

Sul pont.

mp

Sul pont.

mp

Sul pont.

mp

Sul pont.

mp

Sul pont.

mp

Sul pont.

mp

Th

ere is an appearance of a fairy in b.24 and 25 (Example 4.15), with trills and contrary motion scales, leading to a descending, vocal glissando.

Example 4.15

The musical score for Example 4.15 consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a triplet of eighth notes labeled "hehehehe" and ends with a long note labeled "ah". The piano accompaniment is written on five staves, each with a treble clef and a key signature of one flat. The first two staves are grouped by a brace on the left. The piano part features a variety of textures, including tremolos, chords, and melodic lines. Dynamics include *p* (piano), *f* (forte), and *stiss* (staccato). The piano part is divided into sections labeled "ord." (ordered) and "unis. ord." (unison ordered). The score is written in a style that suggests a contemporary or experimental composition.

From bars 40 – 47 (Example 4.17), there are three layers of texture and tonality:

1. Voice - G^b maj⁴ – melody
2. Violins - G^b aug/D – trills moving to E maj frequently
3. Lower strings - alternating open 4th chords built on F & G

sounds quite dry and brittle with very little residue of pitch. At the end of this phrase the soloist talks about the fairies going to “*Sunny Fairyland*” (Example 4.18), with a sense of longing.

Example 4.18



The accompaniment, piano and strings answer this with music from “*Sunny Fairyland*” at b.48 (Example 4.19), and a shift in tonality to G maj⁷.

Example 4.19



This forms the introduction to verse 2.

Verse 2 is more sustained and connected and has an air of contentment about it. The verse talks about all the precious things the fairies are packing up to

1. b.85-88 - II G maj – VII E min
2. b.89-92 - II G min – VII E min
3. b.93-96 - VII E maj/min
4. b.99-106 - III & IV A maj & B maj & E maj (3 layers tonality)
5. b.107-115 - II G^b aug & G^b maj

At the end of verse 3 the last phrase of the poem is:

“Out of the pearly scented box they dropped a violet.”³⁷

To signify the violet dropping, the piano plays a descending whole tone scale on C[#]

(Example 4.21).

³⁷ Fay Inchfawn, *The Flight of the Fairies, Verse Book of a Homely Woman*, http://www.oldpoetry.com/oauthor/show/fay_inchfawn, 2011

Example 4.21

The musical score for Example 4.21 consists of three systems. The first system features a vocal line in treble clef with the lyrics "scent-ed box they_ dropped_ a Vi - o let." and a piano accompaniment in grand staff. The piano part includes a melodic line in the right hand with a fermata and a five-measure rest, and a bass line with a five-measure rest. The second system shows the vocal line continuing with a fermata and the piano accompaniment with a five-measure rest. The third system shows the vocal line with a fermata and the piano accompaniment with a five-measure rest.

Bar 116 sees a return to the opening ideas with giggling fairies. Verse 4 is similar in nature to verse 1, however it is comprised of two phrases from verse 1 and two phrases from verse 2.

- | | | | |
|----|-----------|---|-----|
| 1. | b.126-133 | - | V.1 |
| 2. | b.134-141 | - | V.1 |
| 3. | b.141-145 | - | V.2 |
| 4. | b.146-149 | - | V.2 |

There is more word painting b.131-133 (Example 4.22). The accompaniment illustrates the words:

“Then o’er a leafy carpet, by the silent woods they came.”³⁸

Example 4.22

The musical score for Example 4.22 consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "by the si - lent woods they came, Where the". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features several triplet figures in both hands, marked with a "3" and a bracket. The dynamics include a crescendo ("cresc.") and a forte ("f") marking. The piece concludes with a final triplet figure in the piano accompaniment.

A coda follows made up of an introduction and an abridged verse with only two phrases. The verse is more in the nature of verse 1 than verse 2. The texture and song vanish into thin air (Example 4.23), much like the fairies do in the last abridged verse:

“Music filtered through the forest and the little folk were gone.”

³⁸ Fay Inchfawn, *The Flight of the Fairies, Verse Book of a Homely Woman*, http://www.oldpoetry.com/oauthor/show/fay_inchfawn, 2011

Example 4.23

and the Lit- tle Folk were gone! *p* Ha ha ha ha ha

pp

Ped.

(tr)

morendo al niente

(tr)

morendo al niente

(tr)

morendo al niente

III. The Home Lights

This poem speaks of warm nostalgia with a hint of sadness here and there, reflecting on what once was. I was drawn to the lush writings of Ralph Vaughan Williams and his sweet tonal sound. The reference to “my father’s house”³⁹ speaks of nostalgia for me and is the essence of the song. So I chose to set the scene of “my father’s house” from the very beginning with warm meandering sixteenths on an E^b maj⁹ chord (Example 4.24).

Example 4.24

The musical score for Example 4.24 is written for four string parts: Violin I (4 players div.), Violin II (3 players div.), Viola (3 players), and Violoncello (3 players). The key signature is E-flat major (three flats: B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into four measures. The first measure contains first and second endings for Violin I and Violin II, both marked *pp* and *con sord.*. The second measure continues the first ending for Violin I and Violin II. The third measure contains the second ending for Violin I and Violin II, also marked *pp* and *con sord.*. The fourth measure contains the first ending for Viola and Violoncello, both marked *pp* and *con sord.*. The Violoncello part features a prominent E-flat major triad in the first measure, which serves as the harmonic foundation for the piece.

³⁹ Fay Inchfawn, The Home Lights, Verse Book of a Homely Woman, http://www.oldpoetry.com/oauthor/show/fay_inchfawn, 2011

This motif takes on the role of nostalgia throughout the piece, with the ever returning feeling of home and safety, and word painting:

- b.1-10 - setting the scene for *"my father's house"*⁴⁰
- b.31-32 - *"worn familiar door"*
- b.36 *"outside the well remembered gate"*
- b.41-44 - *"my spirit was at home once more"*
- b.72-73 - *"these fearsome things were left behind"*
- b.89-95 - *" 'tis but thy Father's House!"*

Another important feature of the poem for me is the reference to, *"bright love lamps leaning out to welcome me,"* (Example 4.25). This is treated the same way when the words return throughout the poem.

⁴⁰ Fay Inchfawn, *The Home Lights, Verse Book of a Homely Woman*,
http://www.oldpoetry.com/oauthor/show/fay_inchfawn, 2011

Example 4.25

The musical score for Example 4.25 is presented in a multi-staff format. The top staff is the vocal line, written in a treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics: "Bright love - lamps lean-ing out to wel-come me." The dynamics for the vocal line are marked as *f* (forte) at the beginning, *dim.* (diminuendo) over the phrase "lean-ing out", *mp* (mezzo-piano) for "to wel-come", and *dim.* (diminuendo) for "me.". The piano accompaniment is divided into two main sections. The first section, corresponding to the first two measures of the vocal line, is written on a grand staff (treble and bass clefs) and includes the dynamic marking *f*. The second section, corresponding to the last two measures, is written on five separate staves (three treble and two bass clefs) and includes the dynamic marking *mp*. The score also features various musical notations such as slurs, ties, and rests.

Verse 1 speaks of my father’s house and the feeling of safety associated with it. Verse 2 remembers the exterior of the house while verse 3 remembers the

peaceful interior. Verse 4 talks about the reality of life and leaving it behind for a heavenly home and verse 5 speaks about the hope of heaven. The basic harmonic structure of the entire piece is:

I (E^b maj) – V (B^b min) – I (E^b maj) – II (F maj)

The melody of verse 1 (Example 4.26), opens with a rising 2nd and 4th, falling 3rds and appoggiaturas.

Example 4.26

The musical notation for Example 4.26 is a single staff in G-flat major (one flat). The melody begins with a piano (*p*) dynamic. The first phrase, "In my fa ther'shouse!", is marked with a crescendo (*cresc.*) and a box containing the number 5. The second phrase, "The words Bringsweet", is marked with a mezzo-forte (*mf*) dynamic. The third phrase, "calence to my ears.", is marked with a decrescendo (*dim.*). The melody features a rising 2nd and 4th, falling 3rds, and appoggiaturas.

There are three phrases in verse 1 and the harmonic structure is as follows:

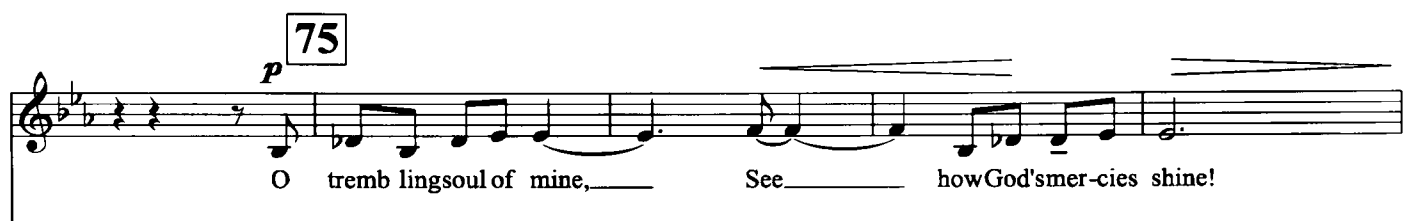
- 1. b.5-10 - I (E^b maj⁹)
- 2. b.11-14 - VI (C min⁷) – VI (C maj)
- 3. b.15-22 - II (F maj⁹) – III (G^b maj⁹) – II (F maj)

There is some word painting in the first verse and some hints of things to Come such as in bars 9 & 10 (Example 4.27 & 4.28), when the piano hints at what will become a vocal line later in the piece at b.75:

Example 4.27



Example 4.28



The words, “wandering thoughts, like homing birds, Fly all swiftly down the years,”⁴¹ are illustrated in the string accompaniment (Example 4.29), with downward moving patterns.

⁴¹ Fay Inchfawn, The Home Lights, Verse Book of a Homely Woman, http://www.oldpoetry.com/oauthor/show/fay_inchfawn, 2011

Example 4.29

A musical score for a piece in B-flat major, consisting of six staves. The first four staves are in treble clef, and the last two are in bass clef. The score is divided into three measures by vertical bar lines. The first measure is in 3/4 time, the second in 4/4, and the third in 3/2. The notation includes various rhythmic values, accidentals, and phrasing slurs. The bottom staff has a 'div.' (divisi) marking above the first measure and '1.' and '2,3.' below it, indicating a first ending and a second ending/continuation. The music features a mix of eighth, sixteenth, and quarter notes, with some measures containing rests.

The accompaniment on “*wide casement*” (Example 4.30), is another motif that is referenced throughout the entire song.

Example 4.30

The introduction to verse 2 is new material, falling 4ths over a B^b pedal. Although the material is different from verse 1, it has an organic sense of evolving from material in verse 1. There are three phrases in verse 2, like verse 1. The harmonic structure is as follows:

- | | | | |
|----|---------|---|---|
| 1. | b.26-32 | | V (B ^b min ⁹) – I (E ^b maj ⁹) |
| 2. | b.33-36 | - | III (G ^b maj ⁹) – V (B ^b min) |
| 3. | b.37-47 | - | V (B ^b min) – I (E ^b maj ⁹) |

There is a lot of word painting in verse 2. The references to “*my father’s house*” have already been mentioned. From b.33 & 34 (Example 4.31), the static piano and string accompaniment illustrates the words, “*no need to stand a while and wait.*”⁴² The verse continues, “*no need to knock;*” and the piano replies with a knocking figure.

Example 4.31

The musical score for Example 4.31 consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo/mood marking is *mp* (mezzo-piano). The lyrics are: "gate; No need to knock; The ea-sy lock— Turned". The piano accompaniment features a static, sustained chord in the left hand and a rhythmic pattern in the right hand that mimics a knocking sound, consisting of a series of eighth and sixteenth notes.

The verse ends with the words, “*my spirit was at home once more.*” The piece returns to the “home” key of E^b major and a reference to “*my father’s house*” follows in bars 42-45 in the strings, the opening meandering sixteenth figure portraying “*home*”. This is the introduction to verse 3.

Verse 3 has three phrases just as in the previous verses. And just like verse 2 it is new material, yet organically similar. In bars 51 & 52 (Example 4.32), there is a reference in the strings to bars 15 & 16. The figure referred to is a motif for the “*wide casement*” of the house, yet another reference to the home.

⁴² Fay Inchfawn, *The Home Lights, Verse Book of a Homely Woman*, http://www.oldpoetry.com/oauthor/show/fay_inchfawn, 2011

Example 4.32

51

I, _____ a tired child, might cease To grieve, or dread, _____ Or_

mf *mp*

The word “tired” is treated sequentially between voice and 1st violins. At bars 56 – 58 the strings are detaché. This is the first and only time the strings have been marked this way in the piece. With the C major and B^b major 7th harmonies in bars 56 and 57 respectively, I thought detaché and the major harmonies combined would produce a more jovial feel. This is word painting on the words, “*I could forget the dreary fret.*”⁴³

The verse continues in b.59 with the words:

*“The strivings after hopes too high;
I let them every one go by.”*

The accompaniment figure in the lower strings (Example 4.33), is the motif that represents the “wide casement” in b.15 & 16 and also the “tired child” in b.51 & 52.

Example 4.33

The image displays a musical score for four staves, likely representing the lower strings (violas and cellos). The music is in 3/4 time and features a consistent accompaniment figure. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats (B-flat and E-flat). The score is divided into five measures. The first measure is marked *mf* (mezzo-forte). The second measure is marked *mp* (mezzo-piano). The third measure is marked *mp*. The fourth measure is marked *p* (piano). The fifth measure is marked *p*. The accompaniment figure consists of a series of eighth notes, often beamed in groups of four, with some measures featuring a more complex rhythmic pattern. The dynamics *mf*, *mp*, and *p* are indicated by slanted lines with the respective letters below them.

⁴³ Fay Inchfawn, The Home Lights, Verse Book of a Homely Woman, http://www.oldpoetry.com/oauthor/show/fay_inchfawn, 2011

The introduction at b.65 is a recapitulation of the introduction in b 23, heralding a return to the material of verse 2. Verse 4 has similarities to verse 2, however this verse has four phrases – unlike any of the other verses:

1. b.67-73 - V (B^b min⁹) – I (E^b min⁷)
2. b.74-79 - V (B^b min⁶) – I (E^b maj⁹/B^b)
3. b.79-83 - III (G^b maj) – V (B^b maj⁹)
4. b.84-90 - V (B^b min⁷) – I (E^b maj⁹)

The last phrase is a cappella and is a direct reference to the text itself.

There are many instances of word painting in this verse. The string accompaniment in bars 72 & 73 is a direct illustration of the words, “*left behind.*” The accompaniment has the feeling of leaving. In the next phrase, “*O trembling soul of mine,*”⁴⁴ the accompaniment is another direct reference to the “*wide casement*” (Example 4.34), motif. Here it is used to underline the “*trembling soul*”, indeed the “*tired child.*”

⁴⁴ Fay Inchfawn, The Home Lights, Verse Book of a Homely Woman, http://www.oldpoetry.com/oauthor/show/fay_inchfawn, 2011

Example 4.34

Musical score for Example 4.34, showing four staves of piano accompaniment in F minor. The score is divided into four measures. The first two measures feature a rising arpeggio figure in the piano, marked with a piano (*p*) dynamic. The last two measures feature a rising arpeggio figure in the piano, marked with a mezzo-piano (*mp*) dynamic. The strings drop out of the texture completely in the last two measures.

In b.79 the accompaniment continues to portray the text, “*when thou shalt rise*” is accompanied in the piano with a rising arpeggio figure. “*And stripped of earth*” in b.80 is the point at which the strings drop out of the texture completely. In b.81 (Example 4.35), the piano goes on to comment on the text, “*shall stand*” with an upward arpeggio on an F minor sustained chord.

Example 4.35

Musical score for Example 4.35, showing a vocal line and piano accompaniment in F minor. The vocal line is marked with a mezzo-piano (*mp*) crescendo (*cresc.*) and a forte (*f*) dynamic. The piano accompaniment features a rising arpeggio figure in the piano, marked with a mezzo-forte (*mf*) dynamic. The strings drop out of the texture completely in the last two measures, marked with a forte (*f*) dynamic. The piano accompaniment is marked with a piano (*p*) dynamic.

When thou shalt rise, And, stripped of earth, shall stand With

The fourth and last phrase of this verse is a cappella (Example 4.36), reflecting the words:

“Alone, where no familiar thing

May bring familiar comforting.”⁴⁵

I toyed with adding accompaniment here but preferred the uncomfortable feeling the sudden a cappella section brings. This in itself paints the words perfectly.

Example 4.36



After this phrase there is a return to the opening material and ultimately the feeling of home in E^b major and “*thy Father’s House!*”, this time speaking of our heavenly Father and the home being prepared there.

The piece ends up a major 2nd higher than it opened. This is a reference to being in a new place, heaven. Gustav Mahler used this device in his *Symphony No.2*⁴⁶, entitled the *Resurrection Symphony*. The piece starts out in C minor but ends a minor 3rd higher in E^b major. For Mahler this was a reference to the Resurrection itself.

⁴⁵ Fay Inchfawn, *The Home Lights, Verse Book of a Homely Woman*, http://www.oldpoetry.com/oauthor/show/fay_inchfawn, 2011

⁴⁶ Gustav Mahler, *Symphony No.2*, Berliner Philharmoniker & Sir Simon Rattle, EMI Records, Ltd., 2010

10. Soul Reflections

Soul Reflections is a three movement suite for wind band. The piece finds its inspiration in the words of Jalal al-Din Rumi, Maulana (1207-1273), the 13th century Persian mystic. His works have been translated into English by Coleman Barks, in his collection of ecstatic poems, *The Soul of Rumi*⁴⁷.

The central idea of the work is our yearning for connection with the divine. I chose three poems to express the soul's journey from yearning to deep experience:

- I The Creek and the Stars
- II The Silent Articulation of a Face
- III Cup and Ocean

For Rumi, soul and body are not separate but rather part of the great mystery of mortal life, a riddle whose solution is love.

(Barks 2001)

I The Creek and the Stars

Spirit is so mixed with the visible world that giver,

gift, and beneficiary are

one thing. You are the grace raining down, the grace

is you. Creation is

⁴⁷ Coleman Barks, trans., *The Soul of Rumi A New Collection of Ecstactic Poems*, HarperSanFrancisco, A Division of HarperCollins Publishers, 2001

a clear, flat, fast-moving creek, where qualities reflect,

Generations rush by, while

the stars stay still without a splash. When you lose your

appetite for food, you'll

be given other nourishment. There's well-being that is not

bodily and beings

that live on fragrance. Don't worry about losing animal

energy. Go the way of love

and ask provisions. Love more the star region reflected,

less the moving medium.

The poems are very descriptive and so the music is of a programmatic nature and submits to the text. There are two main themes in this poem, the world as we know it, and things of the spirit. In the poem, spiritual things are represented by the stars and the heavens, and the world is represented by:

A clear, flat, fast-moving creek,

Musically, these two phenomena are represented by two different ideas:

1. Spirit/stars

glockenspiel ostinato which continues throughout the entire piece uninterrupted (Example 5.1).

2. World/creek

Arpeggiated figure ostinato scored in bass clarinet, bassoons, saxophones, euphonium and tuba. This figure evokes the ebbing and flowing of water (Example 5.1).

Example 5.1

The musical score for Example 5.1 is arranged in a multi-staff format. The instruments and their parts are as follows:

- Bassoon 1, 2:** Plays a melodic line with a *pp* dynamic marking.
- Clarinet in Eb:** Rests.
- Clarinet in Bb 1:** Rests.
- Clarinet in Bb 2, 3:** Rests.
- Bass Clarinet in Bb:** Plays a melodic line with a *pp* dynamic marking.
- Alto Saxophone in Eb 1, 2:** Rests.
- Tenor Saxophone in Bb:** Plays a melodic line with a *pp* dynamic marking.
- Baritone Saxophone in Eb:** Plays a melodic line with a *pp* dynamic marking.
- Trumpet in Eb 1, 2:** Rests.
- Horn in F 1, 2:** Rests.
- Horn in F 3, 4:** Rests.
- Trombone 1, 2:** Rests.
- Bass Trombone:** Rests.
- Euphonium:** Plays a melodic line with a *pp* dynamic marking.
- Tuba:** Plays a melodic line with a *pp* dynamic marking.
- Timpani:** Rests.
- Chimes:** Rests.
- Glockenspiel:** Plays a rhythmic pattern with a *mp* dynamic marking.

At b.8 (Example 5.2), a long sustained melody is introduced in the flute and english horn. This represents the generations and it will evolve throughout the piece.

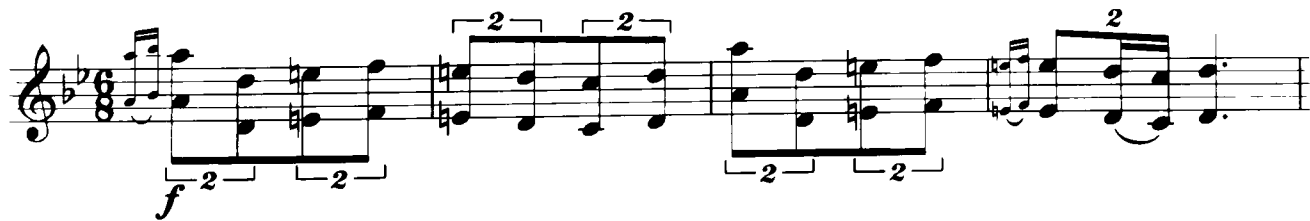
Example 5.2



This melody is punctuated by three beat chords in horns and trombones, and answered by similar chords in clarinets and alto saxophones. These chords crescendo from piano to forte and have a three bar pattern, bar one brass, bar two woodwind, bar three rest.

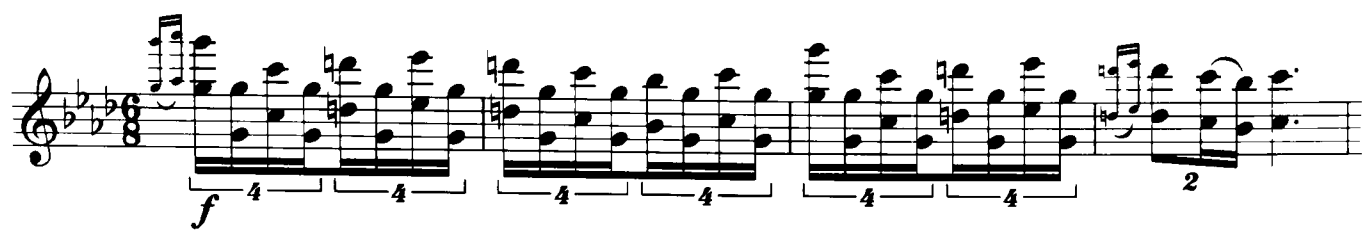
At b.17 the piece shifts harmonically from F minor down a whole step to E^b minor. The melody returns at b.20 and is in effect the answering phrase to b.8, but scored for flute, oboe and English horn this time. Bar 29 sees a return to F minor and an increase in activity in the score. The melody at b.29 (Example 5.3) is a two beat melody in a three beat environment. The cross rhythm produced are very interesting and a little Celtic in nature.

Example 5.3



The flutes and clarinets handle this melody in a way that is Celtic or folk-like and indeed inherent to woodwinds (Example 5.4).

Example 5.4



The answering phrase to this melody is heard at b.37 (Example 5.5), in the saxophones and the horns.

Example 5.5



This melody is punctuated by a figure in three (Example 5.6), against this melody in two. Cross rhythms play an important role in this piece.

Example 5.6



Even while this material is being expressed, the “creek” is still evident in english horn, bass clarinet, bassoons, baritone saxophone, bass trombone, and tuba. The creek is still moving and generations are indeed rushing by. Curiously enough, the stars (spirit) are still being reflected in the creek, in the form of the glockenspiel ostinato. Bars 45-53 are a repeat of bars 29-36 in F minor. The section from bars 54-76 (Example 5.7), has alternating bars of 6/8 and 3/4 up to bar 70.

Example 5.7

54

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

E♭ Cl.

Cl. B♭ 1

Cl. B♭ 2, 3

B. Cl. B♭

Alto Sax. E♭ 1, 2

T. Sax. B♭

B. Sax. E♭

Tpt. B♭ 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Chm.

Glock.

This material becomes gradually more and more agitated as the themes already expressed combine and collide with each other through chromaticism until there is release at b.68 in the scalar figures. This represents a little waterfall in the creek, an event in life. At b. 76 the events of life cease, and there is finally stillness for the soul. All that is left is the world and the star reflected region, the spirit. The music is in E^b minor and spirit continues as it has done unbroken throughout the entire piece. The trumpet plays the melody at b.79 through to the end of the movement.

The accompaniment begins to disintegrate and by b.94 the world (accompaniment) and spirit (glockenspiel) are one in rhythm (Example 5.8). The ostinato in augmentation represents a soul focused on spirit and not the world. The notes are the same as before, just in a slower tempo. This is a musical representation of the last phrase in the poem:

Love more the star region reflected, less the moving medium⁴⁸.

⁴⁸ Coleman Barks, trans., *The Soul of Rumi A New Collection of Ecstatic Poems*, HarperSanFrancisco, A Division of HarperCollins Publishers, 2001

Example 5.8

Ben. 1, 2

E♭ Cl.

Cl. B♭ 1

Cl. B♭ 2, 3

B. Cl. B♭

Alto Sax. E♭ 1, 2

T. Sax. B♭

B. Sax. E♭

Tpt. B♭ 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

Glock.

II The Silent Articulation of a Face⁴⁹

*Love comes with a knife, not some shy question,
and not with fears for its reputation! I say
these things disinterestedly. Accept them in
kind. Love is a madman, working his wild schemes,
tearing off his clothes, running through the
mountains, drinking poison and now quietly
choosing annihilation. A tiny spider tries to
wrap an enormous wasp. Think of the spiderweb
woven across the cave where Muhammad slept!
There are love stories, and there is obliteration
into love. You've been walking the ocean's edge,
holding up your robes to keep them dry. You
must dive, naked under and deeper under, a thousand
times deeper! Love flows down. The ground
submits to the sky and suffers what comes. Tell
me, is the earth worse for giving in like that?*

⁴⁹ Coleman Barks, trans., *The Soul of Rumi A New Collection of Ecstatic Poems*, HarperSanFrancisco, A Division of HarperCollins Publishers, 2001.

Don't put blankets over the drum! Open completely.

Let your spirit ear listen to the green dome's

passionate murmur. Let the cords of your robe

be untied. Shiver in this new love beyond all

above and below. The sun rises, but which way

does night go? I have no more words. Let the

*soul speak with the silent articulation of a face.*⁵⁰

The second movement is based on a rising major 2nd, a minor 7th and a falling minor 2nd (Example 5.9). Fragments of melody are passed around the ensemble before solo oboe states it in full.

Example 5.9



Full wind band enters at b.6 building dramatically over two bars to a fortissimo then immediate silence in b.8. This is the moment, *"the silent articulation of a face."* At b.9 the idea starts again and repeats everything as before until b.16. It is at this point in the music (Example 5.10), that the first line of the poem is manifest:

Love comes with a knife, not some shy question.

⁵⁰ Coleman Barks, trans., *The Soul of Rumi A New Collection of Ecstatic Poems*, HarperSanFrancisco, A Division of HarperCollins Publishers, 2001

Example 5.10

[illegible]

These bars represent the knife, with the colliding harmonies of G major and E^b minor in 2nd inversion.

The Allegro giocoso at b.18 is a musical representation of the madman referred to in the poem (Example 5.11), “*Love is a madman.*”⁵¹

Example 5.11

The image displays a musical score for a five-bar phrase. The staves are arranged vertically, with the following instruments from top to bottom: Tpt 1, Tpt. 2/3, Hn 1/2, Hn 3/4, Tbn 1, Tbn 2, B Tbn, Euph., Tuba, Tump, and Perc. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is primarily carried by the trumpet and euphonium parts. The orchestration builds over the five bars, with more instruments joining in each successive bar. Dynamics include *mp* (mezzo-piano) and *p* (piano). The percussion part features a consistent rhythmic pattern of eighth notes.

In this five bar phrase the melody is in the trumpet and euphonium. This phrase is repeated three additional times, each time the orchestration increases and counter melodies become a little wilder. This is especially true of the last repetition at b.33 with the inclusion of rising and falling chromatic scale figures in each bar. This is in part a reference to the circus and a deepening of the madness.

A benign foxtrot idea presents itself at b.38 based on previous material. However it is quite bizarre in nature and reflects the third couplet of the poem:

⁵¹ Coleman Barks, trans., *The Soul of Rumi A New Collection of Ecstatic Poems*, HarperSanFrancisco, A Division of HarperCollins Publishers, 2001.

. . . tearing off his clothes, running through the
mountains, drinking poison . . .⁵²

The material continues at b.42 with more of the madman theme (Example 5.12).

Example 5.12

45

The musical score for Example 5.12 begins at measure 42. It features a complex orchestration with the following parts: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Bassoon 1/2, Clarinet in D, Clarinet 1, Clarinet 2, Clarinet 3, and Bass Clarinet. The Piccolo and Oboes play a prominent, fragmented melodic line. The English Horn and Bassoon play a more rhythmic, pulsating line. The Clarinets and Bass Clarinet provide harmonic support with sustained notes and moving lines. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The music is written in a key with two flats and a 4/4 time signature.

The theme and orchestration begin to fragment and disintegrate until b.48 when, “the silent articulation of a face” theme returns. This disintegration is a musical reference to the madman tearing off his clothes. Annihilation is actually the face.

Bar 48 sees a return to the material at the opening of the movement. The recapitulation continues until b.65 when the previous two bars are repeated. This makes the “knife” reference longer than the first reference. The theme for “the

⁵² Coleman Barks, trans., *The Soul of Rumi A New Collection of Ecstatic Poems*, HarperSanFrancisco, A Division of HarperCollins Publishers, 2001

silent articulation of a face” becomes the bass line in augmentation in G minor at b.67 (Example 5.13).

Example 5.13

Musical score for Example 5.13, featuring three staves: B. Tbn. (Bass Trombone), Euph. (Euphonium), and Tuba. The music is in G minor and 4/4 time. It consists of a two-bar figure repeated twice, each time transposed a minor third higher. The notation includes various articulations and dynamics such as *f* (forte) and *sfz* (sforzando).

This two bar figure is repeated twice, each a minor 3rd higher than before. Above this intense bass line is the madman theme (Example 5.14).

Example 5.14

Musical score for Example 5.14, featuring six staves: Eb Cl. (E-flat Clarinet), Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2), Cl. 3 (Clarinet 3), B. Cl. (Bass Clarinet), Alto Sax. 1 (Alto Saxophone 1), Alto Sax. 2 (Alto Saxophone 2), and T. Sax. (Tenor Saxophone). The music is in G minor and 4/4 time. It features a complex, rhythmic melody that is repeated and transposed. The notation includes various articulations and dynamics such as *f* (forte) and *sfz* (sforzando).

As the material transposes on repetition so the orchestration becomes fuller, richer and more intense until the last repetition at b.71 in D^b major. This development is a reflection of the text,

*You must dive naked under and deeper under, a thousand times deeper!*⁵³

A climax is reached in b.74 in E major. In b.75 *“the silent articulation of a face”* theme is treated in augmentation and scored in upper winds and brass, accompanied by descending scales in the low winds. These descending scales represent the text, *“Love flows down.”*

At b.82 the low bass end of the band, bassoon, baritone saxophone and tuba drop out of the texture. The scoring continues to become lighter and softer, and at b.84 the brass alone are left playing *“the silent articulation of a face”* theme. The music from b.93 to the end reflects the text (Example 5.15):

Shiver in this new love beyond all above and below.

⁵³ Coleman Barks, trans., *The Soul of Rumi A New Collection of Ecstatic Poems*, HarperSanFrancisco, A Division of HarperCollins Publishers, 2001

Example 5.15

93 93

Picc
Fl 1
Fl 2
Ob 1
Ob 2
Eng. Hn
Bsn 1/2
Cl 1
Cl 2
Cl 3
B. Cl.
Alto Sax. 1
Alto Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2/3
Hn 1/2
Hn 3/4
Tbn 1
Tbn 2
B. Tbn.
Euph.
Tuba
Timp.
Perc.
Mar.
Vib.

The bass end dropping out of the texture represents the text:

The ground submits to the sky and suffers what comes.

III Cup and Ocean⁵⁴

*These forms we seem to be are cups floating in an ocean
of living consciousness.*

*They fill and sink without leaving an arc of bubbles or
any good-bye spray. What we*

are is that ocean, too near to see, though we swim in it

and drink it in. Don't

be a cup with a dry rim, or someone who rides all night

and never knows the horse

beneath his thigh, the surging that carries him along.

The ocean is one of the main features of this poem. To represent the ocean I created a one bar ostinato (Example 5.16), that is repeated throughout the movement. The gentle 5/8 rhythm and lilting ostinato elude to the ebbing and flowing of the ocean and the chords in the ostinato alternate between G minor and E^b minor.

Example 5.16

⁵⁴ Coleman Barks, trans., *The Soul of Rumi A New Collection of Ecstatic Poems*, HarperSanFrancisco, A Division of HarperCollins Publishers, 2001

Score for Example 5.17, featuring various instruments including Bassoon 1/2, Clarinet in Bb, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Bass Clarinet in Eb, Alto Saxophone in E1, Alto Saxophone in E2, Tenor Saxophone in B, Baritone Saxophone in E, Trumpet in Bb 1, Trumpet in Bb 2/3, Horn in F 1/2, Horn in F 3/4, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Percussion I, and Percussion II (Bongos).

A lyrical melody represents one cup (Example 5.17). The shape of the melodic line, rising and falling, suggests the text, “*they fill and sink.*”

Example 5.17

Example 5.17: A musical score snippet showing a melodic line in 3/4 time, marked *mf* (mezzo-forte). The melody consists of eighth and quarter notes, with a rising and falling contour.

At b.18 another cup appears in the same ocean in the same key of G minor with alternating E^b minor chords. This time the melody is scored with the addition of clarinet and alto saxophone. The melody continues as before ending at b.26.

At b.26 the brass take over the texture with a new theme (Example 5.18). It is still lyrical, still in 5/8 and still in G minor. It is a duet between trumpet and trombone.

Example 5.18



The saxophones take over the theme and answering phrase leading into b.34. In b.41 there is some new material introduced (Example 5.19). It is a bassoon duet accompanied by bass clarinet.

Example 5.19



Bar 57-67 is a climactic point in the movement. Throughout these eleven bars there is a constant shift in meter from 5/8 to 6/8 and back again. In fact the meter changes every bar in this short section. The melody in b.57 (Example 5.20), has its origin in b.10.

Example 5.20



The rhythmical accompaniment in the band and percussion is very Celtic in nature including the cross rhythms produced by percussion. These rhythms are meant to evoke the idea of, "*the horse beneath his thighs.*"⁵⁵

There is a recapitulation at b.68 - 131. The piece repeats the same material in the same key; however, the big difference on the repeat is the scoring. In all cases it is richer and fuller. The final section is different too, in that it marries two of the main themes together over the surging passion of rhythms. The two themes are:

1. Saxophones/horns – theme from b.26
2. Upper woodwinds and trumpet – theme from b.57

The last four bars of the piece form a little codetta bringing the piece to a triumphant close.

⁵⁵ Coleman Barks, trans., *The Soul of Rumi A New Collection of Ecstatic Poems*, HarperSanFrancisco, A Division of HarperCollins Publishers, 2001

11. The Salvation Army Lass

The Salvation Army Lass is scored for brass band and piano. It was written to accompany a silent movie of the same name that was produced in 1909. A tremendous amount of research went into locating this movie.

The research began with a search on www.google.com of “The Salvation Army and silent movies.” This brought up many links to other sites, which in turn yielded a list of films.

1908	<i>The Salvation Army Lass</i> – silent film
1909	<i>Heroes of the Cross</i> – silent film made by The Salvation Army in Melbourne, Australia
1912	<i>The Sunbeam</i> – silent film
1921	<i>Salvation Nell</i> – silent film
1924	<i>Die Heilsarmee</i> – silent German documentary
1927	<i>The Angel of Broadway</i> – silent film

In the process of trying to locate these films I continued researching and my path crossed with *The Christian Mission Historical Association* and Dr. Glenn Horridge who published an article entitled, “*The Salvation Army at the Movies.*”⁵⁶ Dr. Horridge is a member of The Salvation Army Historical and Philatelic Association. He was able to

⁵⁶ Dr. Glenn Horridge, *The Salvation Army at the Movies*, The Christian Mission Historical Association, Volume 5, 2003

give me some information on the movie, *The Salvation Army Lass*⁵⁷. It was produced in 1909 and existed somewhere as a film, because Dr. Horridge had watched it. Unfortunately he could not remember who had supplied the video.

After some further research, Mr. John Cleary of Australia confirmed the movie's existence and suggested getting in touch with AFI (American Film Institute Catalogue), the Library of Congress (Washington, D.C.) and the Herrick Library at the Academy of Motion Picture Arts and Sciences. May Haduong, the Public Access Coordinator at the Academy Film Archives in the Herrick Library was the first to respond. She confirmed the film existed, not in their library but stored at the Library of Congress.

I was able to get in touch with Rosemary Hanes, the Reference Librarian of the Moving Image Section of the Library of Congress, and she informed me they possessed a 16mm reference print of, *The Salvation Army Lass* (Call No. FLA 5686). It was available for viewing by researchers with an advance appointment in their Motion Picture and Television Reading Room. I made an appointment for May 18th 2010.

Watching the movie for the first time was quite exciting, however it was quite difficult to follow the story as there were no story cards or any reference to characters or the story line in the film itself. It was thirteen minutes and forty eight seconds long, with only a couple of opening credits. In all probability the credits that did exist were placed there by the Library of Congress. To my surprise I discovered

⁵⁷ D.W.Griffith, *The Salvation Army Lass*, American Mutoscope & Biograph, 1909

from the Librarian that I could place an order for a copy of the film, for a rather large fee.

It took several months for the request to be processed and the movie to be digitally copied. During this time I decided to research the sound world of 1909. I started with Classical music and discovered the following pieces were premiered between 1908 and 1910:

1908	Piano Etude, Opus 7 No.3 ⁵⁸	-	Igor Stravinsky
1908	Violin Concerto No.1 ⁵⁹	-	Béla Bartók
1908	Golliwog's Cakewalk ⁶⁰	-	Claude Debussy
1909	Five Pieces for Orchestra ⁶¹	-	Arnold Schoenberg
1909	Das Lied Von der Erde ⁶²	-	Gustav Mahler
1910	The Firebird Suite ⁶³	-	Igor Stravinsky

From here I began researching American Popular music of 1909 and discovered a wealth of piano rags and interestingly, a lot of female composers of said rags. I was able to locate a copy of the original sheet music for two rags through the online services of the library at the University of Colorado,

www.liluna.lib.ad.colorado.edu/sheet

⁵⁸ Igor Stravinsky, Piano Etude, Opus 7 No.3, Victor Sangiorgio, Naxos, 2008
⁵⁹ Béla Bartók, Violin Concert No.1, Dénes Kovács, Budapest Philharmonic Orchestra, Hungaroton Records, Ltd., 1988
⁶⁰ Claude Debussy, Children's Corner Suite, Golliwogs Cakewalk, Naxos, 2004
⁶¹ Arnold Schoenberg, Five Pieces for Orchestra, Christoph von Dohnanyi, Cleveland Orchestra, Decca Music Group Ltd., 1996
⁶² Gustav Mahler, Das Lied Von Der Erde, Berlin Philharmonic Orchestra & Herbert von Karajan, Deutsche Grammophon, GmbH, Hamburg, 1987
⁶³ Igor Stravinsky, The Firebird, City of Birmingham Orchestra & Simon Rattle, EMI Records Ltd., 1989

1909	That Poker Rag ⁶⁴	Charlotte Blake (1885-1979)
1909	The Thriller Rag ⁶⁵	May Frances Aufderheide (1888-1972)

Given the title of the movie, I was interested to hear the kinds of rags that had been produced by these two female writers. I used these two scores to analyze the form of a rag, which in this case is:

Introduction AA BB A Coda

Having watched the movie I knew the opening scene was a bar scene, complete with a pianist. I thought it was fair to assume the pianist would be playing a rag, given the year of the film (1909) and the locale (New York).

Even though I was still waiting for the DVD of the movie to arrive I set about writing an original piano rag. I was interested in finding an old Salvation Army hymn that was about light. One of the important moments in the movie is when the leading lady points to a sign that reads, “*God is my light.*”

The first tune I decided to use was the chorus of the song, “*Walk in the Light*”⁶⁶ (Example 6.1), number 5 in the Song Book entitled, “*Salvation Army Music*” published in 1890.

⁶⁴ Charlotte Blake, *That Poker Rag*, Jerome H. Remick & Co., Proprietors of Detroit: The Whitney Warner Pub.Co. – New York, 1909

⁶⁵ May Frances Aufderheide, *The Thriller Rag*, J. H. Aufderheide Music Publisher, Indianapolis, 1909

⁶⁶ Anon., *Walk in the Light*, *Salvation Army Music* (Formerly Published as “*Revival Music*” With Supplementary Tunes, International Headquarters, London, John Snow & Co., London, 1890

Example 6.1

Let us walk in the light walk in the light let us walk in the light in the light of God.

I used melodic fragments of the chorus to create the melody of the rag (Example 6.2), such as the rising major 2nd and major 3rd.

Example 6.2

Bb Euph.

Solo

Eb Bass

Bb Bass

Pno.

The A section of the rag was completed prior to the arrival of the DVD from the Library of Congress. When the DVD arrived I watched it many times. I decided to make a list of the important scene changes and events in the movie complete with the time code as it appeared in Windows Media Player. This proved an invaluable map of the movie, which in effect became the formal structure for the piece itself. These smaller sub sections made the compositional process more manageable and logical in terms of writing music for film.

I started writing music at the beginning of the bar scene 0:21. I knew that I would have to improve the opening and closing credits but I decided that could wait until later on in the process. The original piano rag I had been working on became the music for the bar scene.

The first eight bars (b.36-43) of the rag are scored for piano and E^b Bass, in A^b. The full band complete with percussion and xylophone joins at b.43 (Example 6.3), and the previous eight bars are repeated, this time with the melody harmonized in 3rds in addition to the pre-existing harmony. On screen, this scene and music introduces the main characters, Mary and Bob.

Example 6.3

44

Score for Example 6.3, starting at measure 44. The score includes parts for the following instruments:

- B♭ Sop.
- B♭ Solo Cor.
- B♭ Cor. 1
- B♭ Cor. 2
- B♭ Fl. Hn.
- B♭ Solo Hn.
- B♭ Hn. 1
- B♭ Hn. 2
- B♭ Bar. 1
- B♭ Bar. 2
- B♭ Trom. 1
- B♭ Trom. 2
- Bass Trom.
- B♭ Euph.
- B♭ Bass
- B♭ Bass
- Pno
- Timp.
- Mrcs.
- Xyl.
- Tamb.
- Bongos
- Perc. I
- Tub. B.

Bar 52-59 uses the B section of the piano rag and is lightly scored for soprano cornet, two solo cornets, two horns, euphonium, one E^b Bass, piano xylophone and drum set. At b.60 B is repeated and brought to a close in D^b major. The material is still very chromatic in nature.

The A theme returns at b.68 only under duress (Example 6.4). On screen, the lecherous drunk is making advances on Mary. Bob is not happy and a brawl erupts. To help reflect the action on screen into the score, I harmonized the A theme bitonally. The right hand is in A^b major while the left hand is in A major.

Example 6.4



The fight spirals out of control, the drunk draws a gun and in the struggle accidentally shoots himself. The shock and realization of what has happened suspends time. I tried to portray this musically from bars 76-86. The material of the xylophone part at b.79 consists of the 7th leap in the rag. The sustained chords in the cornets add to the mystery and uncertainty of the situation.

A chorale-like lament begins to unfold (Example 6.5), scored for solo horn, 1st and 2nd baritone and euphonium.

Example 6.5

The musical score for Example 6.5 is arranged in four systems. The first system includes B♭ Fl. Hn., B♭ Solo Hn. (marked *f legato*), B♭ Hn. 1, and B♭ Hn. 2. The second system includes B♭ Bar. 1 (marked *f legato*), B♭ Bar. 2 (marked *f legato*), B♭ Trom. 1, B♭ Trom. 2, and Bass Trom. The third system includes B♭ Euph. (marked *f legato*), B♭ Bass, and B♭ Bass. The score features complex melodic lines with triplets and slurs, and sustained chords in the lower instruments.

This represents Mary’s thoughts and feelings. She is center stage watching as Bob is taken away by the Police and she is left to ponder what just happened and what this means for her. The chorale is accompanied by the slightly irregular ostinato in the xylophone, sustained chords in the basses, with accentuating timpani and cornets in repetition. The material the cornets are playing (Example 6.6), is a fragment of the opening phrase in the rag, but blurred together in repetition, one eighth note apart in four solo cornets.

Example 6.6

As the chorale develops, so the interjections from the cornets develop to gradually include more and more of the first phrase of the rag.

At b.107 Mary is asked to leave the bar. The first bar of the chorale becomes an ostinato in the 1st and 2nd baritone in G minor as Mary exits (Example 6.7). This is accompanied by a chorale-like bass section. Unison horns and flugel horn comment on the situation with an augmented, and more sustained version of the B theme of the rag, however it is just a fragment.

Example 6.7

107 Allegretto ♩ = 120

E♭ Sop. *sf*

E♭ Solo Cor. *sf*

E♭ Cor. 1 *sf*

E♭ Cor. 2 *sf*

E♭ Fl. Hn. *mf*

E♭ Solo Hn. *mf*

E♭ Hn. 1 *mf*

E♭ Hn. 2 *mf*

E♭ Bar. 1 *mf*

E♭ Bar. 2 *mf*

E♭ Trom. 1 *Cup Mute*

E♭ Trom. 2 *Cup Mute*

Bass Trom. *Cup Mute*

E♭ Euph. *mf*

E♭ Bass *mf*

E♭ Bass *mf*

The ideas are repeated a 3rd lower in E^b major, minus the cornets sustained chords and with the addition of trombones in an open 5th chord. At b.117 the cornets take over the texture with material already introduced by the basses.

The scene changes to Mary's apartment. She is clearly distraught and so the mood of the music is quite melancholy. The theme that is introduced in b.122 in the flugel horn is Mary's theme (Example 6.8).

Example 6.8



It is continued and answered in the 1st baritone at b.130, handed over to solo cornet at b.135 and extended with some tension and questioning with a rising figure at the end of each phrase. After a bar of silence the shocking material heard previously at b.107 returns at b.143 (Example 6.9). This time it is a half step higher, emphasizing the hard, cruel fact that Mary is being evicted. The euphonium and trombone comment on the situation with augmented, melodic fragments from the original piano rag.

Example 6.9

The musical score for Example 6.9 consists of seven staves. The top two staves are for Baritone 1 and Baritone 2, both marked 'mp'. The next three staves are for Trombone 1, Trombone 2, and Bass Trombone, also marked 'mp'. The bottom two staves are for Euphonium and Basses, marked 'mp'. The score includes various musical notations such as notes, rests, and dynamic markings. There are also markings for 'Tutti' and 'open' in parentheses.

Mary's theme returns at b.151 a 4th higher. The orchestration is the same as in b.122 with the flugel horn, solo horns, euphonium and basses. However, now the instruments are in a higher tessitura and so the intensity of the sound itself is great. This all adds to the tension of the moment. In addition to this there is rhythmic tension with the inclusion of a two beat ostinato pedal in the timpani. This cross rhythm of two in the timpani against three in the rest of the ensemble really adds intensity and helps reflect the action on screen. Mary is even more distraught now than she was at the beginning of the scene.

At b.163 the timpani increases the tension in the B pedal by diminution. The ostinato becomes single beats and more and more insistent, leading to a change of scene at b.172 (Example 6.10). This is Mary's work place. The pace in the movie is faster at the factory, as is the music. The material used is based on the ostinato at b.107 in the baritones. The tonality here at b.172 is G minor. However the ostinato is treated in diminution, in the euphonium and the xylophone.

Example 6.10

The musical score for Example 6.10 is a multi-staff arrangement. The instruments listed on the left are: B♭ Euph., B♭ Bass, B♭ Bass, Pno., Timp., Mrid., Xyl., Tamb., Bongos, Perc. I, and Tub. B. The score is organized into measures, with some measures containing dynamic markings such as 'mp' (mezzo-piano) and 'p' (piano). The percussion section includes specific instructions: 'If ad libbing - no 16th notes!' for the Bongos, 'Hi-hat' for the Perc. I, and 'S.D. - cross stick' for the Tub. B. The score is divided into measures, with some measures containing dynamic markings such as 'mp' (mezzo-piano) and 'p' (piano).

This section is in the style of a jazz waltz, with the inclusion of drum set and syncopated rhythms in timpani. The material is a unit of four bar phrases that are repeated over and over, oscillating between G minor and A^b major.

b.172-175 - G minor

b.176-179 - A^b major

b.180-183 - G minor

b.184-187 - A^b major

b.188-191 - G minor

b.192-195 - A^b major

b.196-199 - G minor

The texture develops and increases every eight bars. In b.180 the falling 2nd material, reminiscent of the B theme in the piano rag, has morphed into a chorale-like melody in octaves in the trombones (Example 6.11).

Example 6.11

The musical score for Example 6.11 consists of six staves. The top three staves are for B♭ Trombone 1, B♭ Trombone 2, and Bass Trombone. The bottom three staves are for B♭ Euphonium, E♭ Bass, and B♭ Bass. The score is written in 4/4 time and spans 16 measures. The trombones play a chorale-like melody in octaves, while the euphonium and basses provide harmonic support with various articulations and dynamics.

Cornets and baritones join the chorale at b.188, adding to the intensity of Mary being fired from her job.

The muted chord in the cornets that has become associated with the shock of the shooting (b.107); and the shock of being evicted (b.143); returns at b.196 over the last repetition of the four bar phrase.

The texture dissolves as Mary is left in the street with nothing. A kind stranger takes pity on her and the mood of the music changes. The piano and euphonium carry on together in a duet at b.204 (Example 6.12). Mary’s theme is in the piano with a counter melody in the euphonium. The theme is harmonized with two bars of D minor and two bars of G major⁶. With the introduction of a major sonority it is almost possible to believe things are looking up for Mary.

Example 6.12

The musical score for Example 6.12 consists of three staves. The top staff is for B♭ Euph (B-flat Euphonium), the middle staff is for E♭ Bass (E-flat Bass), and the bottom staff is for Piano (Pno). The B♭ Euph staff begins with a 'Solo' marking and a dynamic of *p* (piano). The E♭ Bass staff is mostly empty, with a few notes in the final measure. The Piano staff features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes, and a dynamic of *mp* (mezzo-piano) in the final measure. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

At b.212 the music becomes more impassioned. Bar 219 is another change of scene. It is the first glimpse of The Salvation Army marching in the streets and so to reflect this, the percussion section turns into a marching band complete with marching rhythms (Example 6.13).

Example 6.13

219 **219** Alla marcia ♩ = 120

E♭ Sop.

Two - open
p < >

E♭ Solo Cor.

E♭ Cor. 1

E♭ Cor. 2

E♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

E♭ Bar. 1

E♭ Bar. 2

E♭ Trom. 1

E♭ Trom. 2

Bass Trom.

E♭ Euph.

E♭ Bass

E♭ Bass

Pao.

Timp.

Mfca.

Tamb.

Xyl.

Tamb.

Bongos

Perc. I

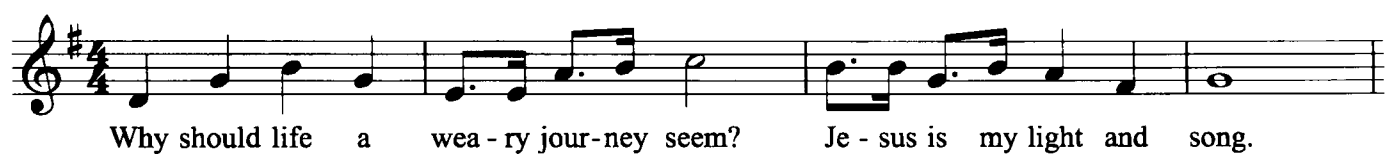
Tub. B.

S.D. *p* Crash Cym. *p*

B.D. *p* *cresc.*

The duet between the piano and euphonium continues, joined by two cornets playing material derived from the hymn tune, “*Jesus Is My Light and Song*”⁶⁷ (Example 6.14). It was at this point in the creative process that I had second thoughts about the other hymn, “*Walk in the Light.*” The latter was not march-like and sounded more comical than noble when treated like one. So I turned to the hymn, “*Jesus Is My Light and Song,*” for other ideas (Example 6.15).

Example 6.14



Example 6.15



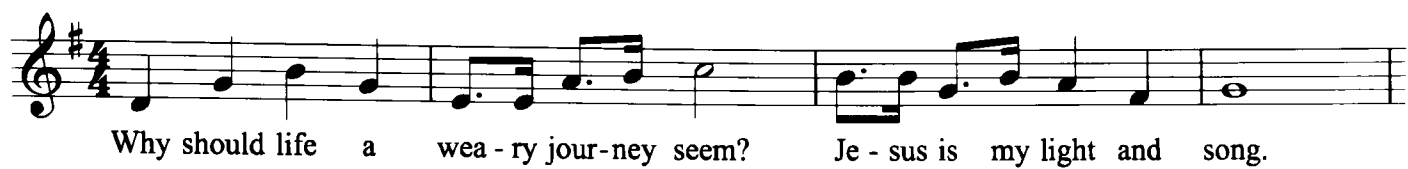
The Salvation Army tried to intervene and help Mary but the nice stranger does not like this so she quickly marches Mary away from The Salvation Army.

There is another change of scene at b.235, heralded by a quirky B^b Bass solo and accompanied by muted trombones in E minor. It is a den of thieves which is home to the nice stranger. The hymn, “*Jesus Is My Light and Song*” (Example 6.16),

⁶⁷ Composer unknown, *Jesus is My Light and Song*, The Salvation Army Tune Book No.701, Salvationist Publishing & Supplies Ltd., London, 1987

is the basis of more material in the form of the melody that appears in b.240 in muted solo cornet (Example 6.17).

Example 6.16



Example 6.17



This treatment of the tune has a bizarre nature to it and reflects the bizarre nature of events being portrayed on screen. The music at this point is in the style of screen music by Danny Elfman, such as *Batman*⁶⁸ and *Alice in Wonderland*⁶⁹. As the drama continues to unfold on screen the music continues further into the world of the bizarre. In b.253 the texture fills out to include the entire band, still in E minor. There are basically three layers in the texture:

- | | |
|-------------------------------|--|
| 1. Melody | - Solo cornets, 2 nd baritone, euphonium |
| 2. Bass & accompaniment | - horns, trombones, and basses |
| 3. Descending chromatic scale | - soprano, 1 st & 2 nd cornets, flugel horn, 1 st baritone, piano and xylophone |

⁶⁸ Danny Elfman, *Batman* (Original Motion Picture Score Inc.), Warner Bros. Records Inc., 1989
⁶⁹ Danny Elfman, *Alice In Wonderland*, Walt Disney Records, 2010

This third layer is circus-like in nature and further emphasizes the strange events unfolding on screen. Alexandre Desplat used this kind of circus idea in his score for *The Ghost Writer*⁷⁰ and I really like the sense of comedy it brings to a situation. The nice lady, as it turns out, is a shoplifter and she is trying to recruit Mary. Things continue to spiral out of control. The shop lifter lifts up her skirt to reveal her petticoats and the goods she has stolen that day. To underline this strange event musically, I treated the tune in a semi-burlesque manner at b.261 with a slower tempo (Example 6.18), evocative triplets, a ripping horn melody and drum set, complete with a hard ride cymbal on beats 2 & 4.

⁷⁰ Alexandre Desplat, *The Ghost Writer* (Original Motion Picture Soundtrack), Varèse Sarabande, 2009

Example 6.18

261

262

Meno mosso ♩ = 96

E♭ Sop

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

E♭ Bass

Puo.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. 1

Tub. B.

Drum set

Ride cym.

(The Stripper)

gliss.

gliss.

gliss.

gliss.

At b. 271 Mary has had enough and flees from the thieves, and so begins the chase!

At b.272 the music turns into a presto ♩ = 168 and is essentially chase music as the thieves try to get Mary back. It is based on two main themes, Mary's theme and an augmented version of a fragment of "*Jesus Is My Light and Song*"⁷¹ Soprano cornet, solo cornets and euphonium at b.273 use material from the opening credit music at b.9 & 10. The chase develops with the use of triplets. Mary runs straight into the arms of The Salvation Army as they lead an open air meeting. The triplets take over at b.280 signifying a tug of war as the thieves try to get Mary back. Material from the opening credits (b.9-10) is transcribed into the low brass and piano and has a much more ominous feel to it, adding to the uncertainty of what is being portrayed on screen. At b.286 the texture is made up of three layers:

1. Melody - rising minor 3rd in augmentation from, *Jesus is My Light and Song*
2. Bass line - material from b.9-10
3. Punctuating cornets - material based on rising minor 3rd from, *Jesus is My Light and Song*

On the last of the rising 3rd figures the full band joins in and a climax is reached at b.292 in D major. This climax on a major chord is the indication the thieves have given up and left Mary in the hands of The Salvation Army. Immediately following this bar is a recapitulation to material from the opening credits, b.16 -17. While this is a recapitulation it is also another reference to The Salvation Army marching on

⁷¹ Composer unknown, *Jesus is My Light and Song*, The Salvation Army Tune Book No. 701, Salvationist Publishing & Supplies Ltd., London, 1987

screen. The percussion instrumentation has changed on the recapitulation to include the instruments that are used on the march, two tambourines, crash cymbal, and snare drum, all orchestrated in marching rhythms.

The recapitulation continues with the original piano rag. This is an indication that the scene has changed, to another bar scene. The rag follows the same form as before:

A – piano & B ^b bass	b.309-316
A – repeated in full band	b.317-324
B – lightly scored	b.325-332

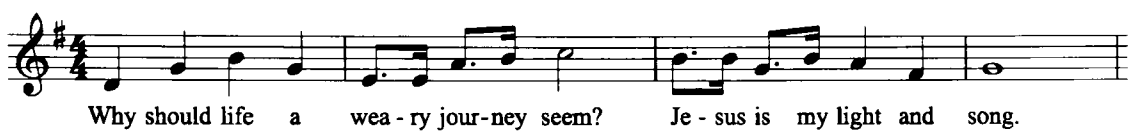
During this music Bob shows up at the bar, freshly released from prison. His old friends are planning a robbery and he is interested. Mary, now a Salvationist, shows up to collect money for the poor at the bar. She is unaware Bob is there. On what should be the repetition of B in the rag, Mary’s eyes meet Bob’s and time stands still – as does the music in bars 334-336. Under these sustained chords is a hint of material from the original shooting.

Mary’s theme returns at b.337 in the original key, as she and Bob catch up. Mary can see Bob is with the other thieves in the bar and she pleads with him not to be involved. She prays for his soul in the bar and Bob laughs at her and leaves. She runs off to try to save him.

At bar 389, new material and a new scene are introduced. Bob and his friends are trying not to draw attention to themselves as they sneak out of the bar to

commit a robbery. The music is slightly quirky and mysterious to reflect this. However, the material is not entirely new. It was partially derived from previous material. The solo cornet part is derived from, “*Jesus Is My Light and Song*”⁷² (Example 6.19), and the piano part at b.389 (Example 6.20), comes from the chorale at b.87.

Example 6.19



⁷² Composer unknown, *Jesus is My Light and Song*, The Salvation Army Tune Book No. 701, Salvationist Publishing & Supplies Ltd., London, 1987

Example 6.20

389 Vivace ♩ = 168

B♭ Sop

Two - mute
f
mp

Solo
mp

B♭ Solo Cor.

f

B♭ Cor. 1

f

B♭ Cor. 2

f

B♭ Fl. Hn.

f

Solo
mp

Non solo
mp

B♭ Solo Hn.

mp

mp

B♭ Hn. 1

mp

B♭ Hn. 2

mp

B♭ Bar. 1

p

B♭ Bar. 2

p

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

f

B♭ Bass

p

f

B♭ Bass

p

f

Pno.

f

f

Timp.

Mrcs

Egg Shaker
mf

p

Xyl

Tamb

Bongos

Parc. 1

S.D. - starts off
p

W.B.

S.D. - starts on
S.D. brushes/box rods/bamboo whips
or hard mallet

W.B.

Tub B.

The music and characters sneak around in G minor until in b.397 another chase scene erupts. This time Mary is chasing after Bob to stop him from taking part in the robbery. The material used in this chase scene is different than the previous one.

There are three layers in the texture:

1. Basses & Piano – 3 note ostinato from b.87
2. Flugel horn & horns – falling major 3rd figure from, *“Jesus Is My Light and Song.”*
3. Cornets – meandering 16ths centered around D

Together these figures add tension and intrigue as the chase continues. Bar 405 sees a return to the material of the first chase scene (b.286) as Mary pleads with Bob. The music is impassioned with the falling bass figure. It originates in the opening credits at b.9. Bob throws Mary to the ground and runs off to commit a robbery.

Bar 413 is a new scene – the robbery. There is a lot of creeping around on screen and the music reflects this with similar material from b.389. Bars 423-430 are a repeat of section 397 – 404. The main differences this time is the exclusion of the meandering 16ths in the cornets. Also the dynamics are much softer, and it is a gradual crescendo throughout the section, finally arriving at fortissimo at b.437.

Bar 431-438 is a repeat of bars 405-412. During this section Bob comes to his senses. He cannot get Mary out of his head and he is unable to follow through with the robbery. He runs back to help Mary.

Bar 439 sees the return of Mary’s theme in a major setting this time – C major, (Example 6.21). It is the most tender setting of the theme up to this point, reflecting Bob’s love for Mary.

Example 6.21

439 Andante $\text{♩} = 86$

The musical score for Example 6.21 is a band arrangement starting at bar 439. The tempo is Andante, with a quarter note equal to 86 beats. The key signature has one flat (Bb). The score includes parts for Eb Soprano, Eb Solo Cornet, Eb Cornet 1, Eb Cornet 2, Eb Fl. Hn., Eb Solo Hn., Eb Hn. 1, Eb Hn. 2, Eb Bar 1, Eb Bar 2, Eb Trombone 1, Eb Trombone 2, Bass Trombone, and Eb Euphonium. The Eb Soprano part has a 'Solo' marking and a 'mp' dynamic. The Eb Solo Hn., Eb Hn. 1, and Eb Hn. 2 parts have 'pp' dynamics. The Eb Trombone 1 part has a 'Solo' marking and a 'mf' dynamic. The Eb Euphonium part has a 'p' dynamic and a 'Solo' marking. The score shows a duet between the Eb Soprano and Eb Trombone 1 parts, with the other instruments providing accompaniment.

The music in this section is a duet between soprano cornet and trombone, accompanied by horns and euphonium. There is a slight nod to Wilfred Heaton’s, “My Treasure”⁷³ in the last few bars of the duet.

Bar 455 is another new scene. Bob has carried the injured Mary to the local Salvation Army. The material here is another new treatment of the same thematic

⁷³ Wilfred Heaton, My Treasure, Festival Series No.167, Salvationist Publishing & Supplies Ltd., London, 1950

material. The horns use material from, *"Jesus Is My Light and Song"*⁷⁴ The open 5th rhythmic pedal on C is maintained for eight bars sustaining tension. There is a counter melody in the horns, piano and xylophone with a timpani part rich in syncopation, adding flavour to the cross rhythms already evident. At b.463 the eight bar texture is repeated up an augmented 4th to F#. This time the cornets are added with the same material as the horns but appear a bar earlier than the horns. The material supports the on screen action by acting as a quasi clock, with the repeated eighth notes, as the characters try to figure out what happened to Mary and how to help her. The pedal adds suspense which is not really lifted until b.473.

At b.471 there is a solo timpani moment as Mary points to one of the signs in the window at The Salvation Army, *"God is my light."* She is trying to convert Bob. In reverence, Bob removes his hat as Mark talks to him about God. The music at b.473 is a slow chorale version of the hymn, *"Jesus Is My Light and Song"* (Example 6.22). The dotted rhythms of the original melody have been altered to simple quarter and half notes.

⁷⁴ Composer unknown, *Jesus is My Light and Song*, The Salvation Army Tune Book No.701, Salvationist Publishing & Supplies Ltd., 1987

Example 6.22

The musical score for Example 6.22 begins at measure 473. It is a multi-staff orchestral score. The instruments listed on the left are: Bb Sop., Bb Solo Cor., Bb Cor. 1, Bb Cor. 2, Bb Fl. Hn., Bb Solo Hn., Bb Hn. 1, Bb Hn. 2, Bb Bar. 1, Bb Bar. 2, Bb Trom. 1, Bb Trom. 2, Bass Trom., Bb Euph., Bb Bass, and Bb Bass. The score shows a variety of musical notations including notes, rests, and dynamic markings such as *pp*, *mf*, *p*, and *f*. A key signature change to one sharp (F#) is indicated at measure 485. The music is written in a common time signature.

As Mary is trying to convert Bob I chose to highlight the melody associated with the words, “*Jesus is*”. Bob runs away, not wanting to make a commitment, and the song is never completed.

At b.485 the scene changes and we see Bob on the street at a Salvation Army open air meeting. The music at this point is a return to the clock-like pondering music from b.455 (Example 6.23). This is to highlight the fact that Bob is thinking about what Mary said. He is under conviction. In addition to the material of b.455,

there is a reference to the hymn tune and the moments he spent with Mary at the Salvation Army, heard in the solo cornet.

Example 6.23

485

485

485

At b. 493 the eight bars are repeated a half step higher to F#, just as before.

However, the melody of the hymn becomes more insistent and is doubled in soprano cornet and euphonium. In b.496 the marching percussion commences as the Salvationists line up to march off to another location. The rhythm of this is a marching figure of four beats, but it is expressed within the triple meter already in motion. It covers the transition from $\frac{3}{4}$ to $\frac{4}{4}$. The music at b.501 opens with the melody associated with the words, "*Jesus is*" and four bars later, "*Jesus is my light.*" It appears Bob may have decided to make a commitment. He goes off screen in a very determined fashion, following The Salvation Army to their next street scene.

At b.508 the marching percussion commences again as The Salvation Army appears on the march. This section is in the style of a march and is a little more militant (Example 6.24). It is a little quirky in nature, reflecting the quirky group of early Salvationists portrayed on screen.

Example 6.24

510

E♭ Sop.

E♭ Solo Cor.

E♭ Cor. 1

E♭ Cor. 2

E♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

E♭ Bar. 1

E♭ Bar. 2

E♭ Trom. 1

E♭ Trom. 2

Bass Trom.

E♭ Euph.

E♭ Bass

E♭ Bass

Pno

Timp.

Mrcs

Xyl.

Tamb.

Bongos

Perc I

There is an obscure reference to a fragment of the piccolo solo in the John Philip Sousa march, "*The Stars and Stripes Forever*"⁷⁵ (1897), at b.513, heard in soprano cornet, piano and xylophone. This is a musical nod to the appearance of the American flag, which is at the front of the Salvation Army march. At b.516 the material used in the march is now derived from the hymn tune, "*Jesus Is My Light and Song*" and a direct reference to the trombones in b.14 of the opening credits. Mary motions to the Salvationists to gather round and be quiet. The music becomes quiet on cue. At b.520 the preaching begins. To accompany this musically I reference the accompaniment from b.473, when Mary was telling Bob about God at The Salvation Army. This material has its origin in the original chorale that emerges at the shooting in b.87. At b.528 the melody of the hymn tune, "*Jesus Is My Light and Song*" is introduced in the solo cornets.

Bob finally decides to commit his life to Christ. The Salvationists form up and march off again. This is indicated by the marching percussion. As they march away we are left looking at the happy couple b.538. To express this happy moment musically, I chose Mary's theme treated in augmentation and material from the piano rag, also treated in augmentation in the piano and tubular bells (Example 6.25).

⁷⁵ John Philip Sousa, *The Stars and Stripes Forever*, The John Church Company, New York, 1897

Example 6.25

540 **poco a poco allargando**

B♭ Sop.
B♭ Solo Cor.
B♭ Cor. 1
B♭ Cor. 2
B♭ Fl. Hn.
B♭ Solo Hn.
B♭ Hn. 1
B♭ Hn. 2
B♭ Bar. 1
B♭ Bar. 2
B♭ Trom. 1
B♭ Trom. 2
Bass Trom.
B♭ Euph.
B♭ Bass
B♭ Bass
Pno
Timp
Mrcs
Xyl
Tamb *Crash Cym*
Bongoe
Perc I *Sus. Cym.* *B.D.*
Tub B

The movie ends with the couple walking off screen very slowly – digitally altered to allow for a satisfying conclusion with the music firmly established in A^b major. The

closing credits start at b. 561. The material for this is derived from the quirky militaristic march of the Salvationists at b.410 in F minor.

What happened to the music for the opening credits? The music for the opening credits was created after work on the movie had already begun. The piano rag and Mary's theme had already been written and worked out with the timings of the movie. However, it was very difficult to follow the story of the movie without story cards. So I wrote the story and corresponding story cards based on the visuals. I was able to find out a lot of information about the movie, including a list of the cast from the *IMDB (Internet Movie Data Base)*⁷⁶ website, which has a log of every movie ever created. The characters names are indeed the original names that D.W.Griffith intended. I enlisted the help of Stephen Ditmer, who created the stills of the credits and the story cards and inserted them into the movie. The addition of the story cards obviously wreaked havoc with the musical timing of events.

At the suggestion of Joseph Turrin, a friend and composition professor at Hartt School of Music, Connecticut, I asked Stephen Ditmer to burn the SMPTE time code (Society of Motion Picture and Television Engineers) into the movie. This became vital for the timing of events. The time code reflects time from the smallest division of frames per second, to the largest – hours. *"The Salvation Army Lass"*⁷⁷ was filmed at 16 fps (frames per second). So I abandoned the original map I had made in seconds, but used it instead as a loose guide for the story. By including the

⁷⁶ Internet Movie Data Base, *The Salvation Army Lass*, <http://www.imdb.com/title/tt0001029/>, 1990-2011

⁷⁷ D.W.Griffith, *The Salvation Army Lass*, American Mutoscope & Biograph, 1909

opening and closing credits and the story cards, I had added an additional three minutes to the movie, translating into three more minutes of music.

The material in the opening credits is based on the hymn tune, "*Jesus Is My Light and Song*"⁷⁸ in C major. It is written in a fanfare style, designed to catch the viewers' attention and to alert them that the movie has begun. At b.11-22 the hymn tune is handed around the band in a slightly comical manner (Example 6.26).

⁷⁸ Composer unknown, *Jesus is My Light and Song*, The Salvation Army Tune Book No.701, Salvationist Publishing & Supplies Ltd., London, 1987

Example 6.26

A musical score for a band, labeled 'Example 6.26'. The score is written for 11 measures. The instruments listed on the left are: Bb Sop. (Soprano), Bb Solo Cor. (Solo Cornet), Bb Cor. 1 (Cornet 1), Bb Cor. 2 (Cornet 2), Bb Fl. Hn. (Flute/Horn), Bb Solo Hn. (Solo Horn), Bb Hn. 1 (Horn 1), Bb Hn. 2 (Horn 2), Bb Bar. 1 (Baritone 1), Bb Bar. 2 (Baritone 2), Bb Trom. 1 (Trombone 1), Bb Trom. 2 (Trombone 2), Bass Trom. (Bass Trombone), Bb Euph. (Euphonium), Bb Bass (Bass), Bb Bass (Bass), and Pno. (Piano). The score shows various musical notations including notes, rests, and dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte). The piano part (Pno.) is at the bottom, and the vocal parts (Sop.) are at the top.

At b.23 there is another reference to the hymn tune in the solo cornets. From b.28-35 there is dialogue throughout the band as the phrase; “*Jesus is my light and song*”⁷⁹ is passed around. The texture thins out to just the euphonium, basses and tambourine, leading into the opening scene in the bar with the music of the original piano rag.

⁷⁹ Composer unknown, Jesus is My Light and Song, The Salvation Army Tune Book No. 701, Salvationist Publishing & Supplies, Ltd., London, 1987

PORTFOLIO OF COMPOSITIONS

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the Degree of Doctor of Philosophy, April 2011**

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Another World

I

DOROTHY GATES

Allegro ♩ = 120

1st Trumpet in B♭

2nd Trumpet in B♭

Horn in F

Trombone

Tuba

4

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

9

6

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

17 $\text{♩} = \text{♩}$

12

1. 2.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f *mp* *f* *p* *f* *p* *p*

21

18

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

p *mf* *mp* *p* *mf* *p* *p*

29

24

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf *p* *mp* *mp* *p* *p*

33

30

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

p

mp

pp

p

p

37

36

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

mf

mp

mp

41

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

cresc.

cresc.

cresc.

cresc.

cresc.

7

46

47

Tpt. 1

ff

Tpt. 2

ff

Hn.

ff

Tbn.

ff

Tba.

ff

50

Tpt. 1

ff mp

Tpt. 2

ff mp

Hn.

ff mp

Tbn.

ff mp

Tba.

ff mp

55

58

Tpt. 1

f

Tpt. 2

f

Hn.

f

Tbn.

f

Tba.

f

59

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

ff

ff

ff

ff

ff

II.

63 **Presto e legato** ♩ = 240

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp

mp

mp

mp

69

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp

cresc.

dim.

75 **75** 167

The musical score consists of five staves, each representing a different instrument: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The notation is in 5/8 time. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. In measures 100 and 101, a *cresc.* (crescendo) marking is present below each staff, indicating a gradual increase in volume. The instruments play various melodic and harmonic lines, with some staves showing sustained notes and others featuring more active rhythmic patterns.

[illegible]

87 **G.P.** **90**

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

p

f

p

93

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp

cresc.

dim.

99

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

cresc.

cresc.

cresc.

cresc.

cresc.

104

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

ff

ff

ff

ff

ff

110

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp

G.P.

pp

mp

G.P.

pp

mp

G.P.

pp

mp

pp

117

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

p

pp

pp

pp

pp

pp

III.

122

Allegro ♩ = 284 (♩ = ♩ throughout)

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

ff

ff

ff

ff

ff

125

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

dim.

p

130

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp

134

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

p

mf

138

141

171

138

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f

f

f

f

f

142

1. (Mute in)

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

ff

ff

ff

ff

ff

mf

p

mf

p

mf

p

146

146

Mute

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

p

Mute

p

mp

mp

mp

mp

mp

mf

mf

mf

mf

mf

mp

mf

151 (mute out) **152** Open 172

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

2.

155

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f

mf

158

158

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp

161

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

166

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

171

172

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

175

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp *mf* *mp* *mf* *mp* *mf* *mp*

181

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp *mf* *mf* *mf* *mf*

184

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp *mp* *mf* *mf* *mf*

188

187

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f *p* *mp* *f* *p* *mp* *f* *p* *mp* *f* *p* *mp*

196

192

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

pp *pp* *p*

198

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

pp *pp*

201

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

cresc.

pp cresc.

mf

mf

cresc.

pp cresc.

mf

cresc.

mf

206

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f

f

f

f

f

ff

ff

ff

ff

209

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

212

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

*rall.***218** *Meno mosso e glorioso*

216

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

220

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

237

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

fp *cresc.*

fp *cresc.*

fp *cresc.*

fp *cresc.*

fp *cresc.*

240

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

ff

ff

ff

ff

ff

Hope

DOROTHY GATES

I. Conflict

Lento ♩ = 72

Soprano Cornet B♭

Solo Cornet B♭

1st Cornet B♭

2nd Cornet B♭

Flugel Horn B♭

Solo Horn E♭

1st Horn E♭

2nd Horn E♭

1st Baritone B♭

2nd Baritone B♭

1st Trombone B♭

2nd Trombone B♭

Bass Trombone

Euphonium B♭

E♭ Bass

B♭ Bass

Timpani

Percussion 1

Percussion 2

Percussion 3

Cup mute - two

pp

3

One

pp

3

Solo

p

Solo

p

non solo

pp

3

One

pp

3

Cup mute

pp

3

Cup mute

pp

3

I

pp

II

pp

II

pp

I

pp

II

pp

Soft mallets

pp

Congas - hands

pp

Score for page 181, rehearsal mark 8. The score includes parts for the following instruments:

- Sop. Eb
- Solo Cor. Bb
- 1st Cor. Bb
- 2nd Cor. Bb
- Fl. Hn. Bb
- Solo Hn. Eb
- 1st Hn. Eb
- 2nd Hn. Eb
- 1st Bar. Bb
- 2nd Bar. Bb
- 1st Trom. Bb
- 2nd Trom. Bb
- Bass Trom.
- Euph. Bb
- Eb Bass
- Bb Bass
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

Key performance instructions and dynamics include:

- Cup mute** (multiple instances)
- Tutti - cup mute**
- pp** (pianissimo)
- ppp** (pianississimo)
- Solo** (multiple instances)
- non solo**
- p** (piano)
- II** (second ending)
- Sleigh Bells**
- Egg Shaker**

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Sop. Eb
 Solo Cor. Bb
 1st Cor. Bb
 2nd Cor. Bb
 Fl. Hn. Bb
 Solo Hn. Eb
 1st Hn. Eb
 2nd Hn. Eb
 1st Bar. Bb
 2nd Bar. Bb
 1st Trom. Bb
 2nd Trom. Bb
 Bass Trom.
 Euph. Bb
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Sop. Eb
 Solo Cor. Bb
 Solo Cor.
 Solo Cor.
 1st Cor. Bb
 2nd Cor. Bb
 Fl. Hn. Bb
 Solo Hn. Eb
 1st Hn. Eb
 2nd Hn. Eb
 1st Bar. Bb
 2nd Bar. Bb
 1st Trom. Bb
 2nd Trom. Bb
 Bass Trom.
 Euph. Bb
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

This musical score page, numbered 185, contains staves for the following instruments: Soprano Eb, Solo Cor. Bb, Solo Cor., Solo Cor., 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The score is written in 4/4 time and features a variety of musical notations, including triplets, slurs, and dynamic markings such as *f*, *mf*, *p*, *dim.*, and *mf dim.*. The percussion parts (Perc. 1, 2, and 3) are marked with *mf* and *dim.* throughout the piece.

28

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Change to Straight mute

Open

Tutti

Tri.

long and connected

The musical score is arranged in 18 staves. The first five staves are for vocal and brass instruments: Sop. Eb, Solo Cor. Bb, Solo Cor., Solo Cor., 1st Cor. Bb, and 2nd Cor. Bb. The next five staves are for woodwinds: Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, and 1st Bar. Bb. The following five staves are for brass instruments: 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., and Euph. Bb. The last three staves are for percussion: Eb Bass, Bb Bass, and Timp. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp for Eb instruments), time signatures (4/4), and dynamic markings (f, mp, ff). It also features articulation marks like 'Mute' and 'Open' for the cornets, and 'Tri.' for the timpani. The percussion section includes three parts: Perc. 1, Perc. 2, and Perc. 3, each with its own set of rhythmic patterns.

Score for page 188, featuring various instruments and percussion.

Instrument Parts:

- Sop. Eb
- Solo Cor. Bb
- Solo Cor.
- Solo Cor.
- 1st Cor. Bb
- 2nd Cor. Bb
- Fl. Hn. Bb
- Solo Hn. Eb
- 1st Hn. Eb
- 2nd Hn. Eb
- 1st Bar. Bb
- 2nd Bar. Bb
- 1st Trom. Bb
- 2nd Trom. Bb
- Bass Trom.
- Euph. Bb
- E♭ Bass
- B♭ Bass
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

Performance Instructions:

- Open
- f
- ff

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds and brass, including Soprano Eb, Solo Cornets Bb and Eb, First and Second Cornets Bb, First and Second Flutes/Horns Bb, Solo Horn Eb, and Baritone Bb. The middle section contains Trombones (1st and 2nd Bb, Bass) and Euphonium Bb. The bottom section is for the low brass (E♭ and B♭ Bass) and percussion (Tympani, Percussion 1, 2, and 3). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwinds and brass sections. Dynamic markings such as 'f' (forte) and 'ff' (fortissimo) are used to indicate volume. Performance instructions like 'Open' are placed above certain staves. The percussion parts provide a steady rhythmic foundation with various patterns.

Sop. B♭

Solo Cor. B♭

Solo Cor.

Solo Cor.

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

snare drum sticks

Sop. B♭

Solo Cor. B♭

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Sop. B♭

Solo Cor. B♭

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Sop. Eb
 Solo Cor. Bb
 Solo Cor.
 Solo Cor.
 1st Cor. Bb
 2nd Cor. Bb
 Fl. Hn. Bb
 Solo Hn. Eb
 1st Hn. Eb
 2nd Hn. Eb
 1st Bar. Bb
 2nd Bar. Bb
 1st Trom. Bb
 2nd Trom. Bb
 Bass Trom.
 Euph. Bb
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

The score is written for a large ensemble. The instruments listed on the left are: Sop. Eb, Solo Cor. Bb, Solo Cor., Solo Cor., 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The score is divided into measures by vertical bar lines. Dynamic markings such as *p*, *mp*, *f*, *mf*, and *ff* are placed below the staves. Performance instructions are provided for the percussion section: "Timp. - Solo wooden sticks", "Sus. Cym.", "Solo B.D. - very hard mallets", and "S.D.". The notation includes various musical symbols such as notes, rests, and articulation marks.

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc.1

Perc.2

Perc.3

Gong

B.D.

R

Solo

Solo

f

mf

ff

fff

124

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

S.D.

Sop. Bb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score for page 196 is arranged in a standard orchestral format. The top section includes vocal and woodwind parts: Soprano Bb, three Solo Cornets Bb, Flute/Horn Bb, Solo Horn Eb, two Horns Eb, two Baritone Bb, and three Trombones Bb. The middle section features Euphonium Bb, Eb Bass, and Bb Bass. The bottom section includes Timpani, Percussion 1, Percussion 2, and Percussion 3. The score is divided into three measures. The first measure shows the initial entry of the woodwinds and brass. The second measure continues the development of the themes. The third measure features a 'Solo' section for the Timpani, marked with a forte (ff) dynamic, and a final chord for Percussion 1. Dynamics such as mp (mezzo-piano), mf (mezzo-forte), and p (piano) are indicated throughout the score.

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

f

mp

Score for Percussion and Brass instruments, measures 74-77.

74

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Sop. E♭

Solo Cor. B♭

Solo Cor.

Solo Cor.

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

mp *mf* *f* *Solo*

Sop. B♭

Solo Cor. B♭

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Glock

Vibraphone (Xylophone)

Sus. Cym.

S.D.

R

Sop. Eb
 Solo Cor. Bb
 Solo Cor.
 Solo Cor.
 1st Cor. Bb
 2nd Cor. Bb
 Fl. Hn. Bb
 Solo Hn. Eb
 1st Hn. Eb
 2nd Hn. Eb
 1st Bar. Bb
 2nd Bar. Bb
 1st Trom. Bb
 2nd Trom. Bb
 Bass Trom.
 Euph. Bb
 Eb Bass
 Bb Bass
 Timp.
 Perc.1
 Perc.2
 Perc.3

Musical score for the 1954 film *On the Beach*, featuring the *March of the Living Dead*. The score is for a large orchestra and includes parts for various instruments and voices. The key signature is one flat (Bb), and the time signature is 4/4. The score is divided into measures, with dynamic markings (mf, cresc., ff) and articulation marks (accents) indicating the intensity and phrasing of the music. The instruments listed on the left include Soprano Eb, Solo Cor. Bb, Solo Cor., Solo Cor., 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Perc.1, Perc.2, and Perc.3. The score is a full orchestral arrangement, likely for a film score.

[illegible]

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Gong

This musical score page, numbered 204, contains staves for the following instruments: Sop. Eb, Solo Cor. Bb, Solo Cor., Solo Cor., 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, Perc. 3, and Gong. The score is written in a key with one flat (Bb) and a 4/4 time signature. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *mp* (mezzo-piano), *ff* (fortissimo), and *vc* (very crescendo). The percussion section includes specific notation for Gong, with a *mp* marking. The woodwind and brass sections show complex melodic and harmonic lines, while the strings (implied by the percussion and woodwind parts) provide a rhythmic and harmonic foundation.

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

long and connected

[illegible]

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Glock

Vibraphone (Xylophone)

Sus. Cym.

Gong

mf cresc.

f

mf cresc.

ff

mf

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

B.D.

S.D.

Gong

Sop. B♭

Solo Cor. B♭

Solo Cor.

Solo Cor.

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

E♭ Bass

B♭ Bass

Timp.

Perc.1

Perc.2

Perc.3

Sop. E♭

Solo Cor. B♭

Solo Cor.

Solo Cor.

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score for page 211 is arranged in a standard orchestral format. It features 18 staves, each representing a different instrument or voice part. The instruments listed on the left are: Sop. E♭, Solo Cor. B♭, Solo Cor., Solo Cor., 1st Cor. B♭, 2nd Cor. B♭, Fl. Hn. B♭, Solo Hn. E♭, 1st Hn. E♭, 2nd Hn. E♭, 1st Bar. B♭, 2nd Bar. B♭, 1st Trom. B♭, 2nd Trom. B♭, Bass Trom., Euph. B♭, E♭ Bass, B♭ Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The score is written in 4/4 time. The key signature has one flat (B♭). The dynamics are marked throughout the score, including *ff* (fortissimo), *mp* (mezzo-piano), and *f* (forte). The percussion parts (Timp., Perc. 1, Perc. 2, Perc. 3) are written in a simplified notation, often using 'H' for snare drum and 'R' for cymbal. The woodwind and brass parts (Sop., Cor., Fl. Hn., Hn., Bar., Trom., Euph., Bass) are written in standard musical notation with various articulations and phrasing marks.

Lento ♩ = 54

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Cup mute (All)
I.

pp - no attack

II. pp - no attack

simile

Solo

mp

simile

pp - no attack

simile

pp - no attack

simile

pp

pp

One

One

mp

Solo

mp

fff

fff

fff

R

Sop. E♭

Solo Cor. B♭

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

simile

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

E♭ Bass

B♭ Bass

Timp.

Perc.1

Perc.2

Perc.3

This musical score page, numbered 213, contains staves for the following instruments: Soprano E♭, Solo Cornet B♭, First and Second Cornets B♭, First and Second Horns E♭, First and Second Baritone B♭, First and Second Trombones B♭, Bass Trombone, Euphonium B♭, E♭ Bass, B♭ Bass, Timpani, and three Percussion parts (Perc.1, Perc.2, Perc.3). The score is written in a standard musical notation with treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and slurs. A 'simile' marking is present under the 2nd Bar. B♭ staff. The page is divided into three measures by vertical bar lines.

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc.1

Perc.2

Perc.3

This musical score page, numbered 214, contains staves for the following instruments: Sop. Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Perc.1, Perc.2, and Perc.3. The score is written in a standard musical notation with treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings. The Eb Bass part includes triplet markings. The Percussion parts (Perc.1, Perc.2, Perc.3) are represented by a single line with a double bar line and a small 'H' symbol, indicating a specific percussion instrument.

cup mute

p

Sop. E♭

Solo Cor. B♭

Solo Cor.

p

cup mute

cup mute

p

Tutti

1st Cor. B♭

p

Tutti

2nd Cor. B♭

p

Solo

mp

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

Solo

mp

1st Bar. B♭

Solo

mp

2nd Bar. B♭

mp

1st Trom. B♭

p

2nd Trom. B♭

p

Bass Trom.

p

Euph. B♭

One

p

E♭ Bass

One

p

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Solo - open

mf

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Solo - cup mute

pp

Solo - cup mute

pp

Solo - cup mute

pp

Solo

mp

f

p

Tutti

p

Tutti

p

mp

mp

mp

Tutti

mp

mp

mp

Sop. E♭

Solo Cor. B♭

Solo Cor.

Solo Cor.

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Open

mp

mf

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf

mf

mf

mf cresc.

mf cresc.

One

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

176 poco più mosso

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

musical score for various instruments including Sop. Eb, Solo Cor. Bb, Solo Cor., 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3.

Key markings include *molto rall.* and *a tempo*. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score includes complex rhythmic patterns, triplets, and a solo section for the Eb Bass.

Sop. Bb
 Solo Cor. Bb
 Solo Cor.
 Solo Cor.
 1st Cor. Bb
 2nd Cor. Bb
 Fl. Hn. Bb
 Solo Hn. Bb
 1st Hn. Eb
 2nd Hn. Eb
 1st Bar. Bb
 2nd Bar. Bb
 1st Trom. Bb
 2nd Trom. Bb
 Bass Trom.
 Euph. Bb
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Solo - cup mute

p

Solo - cup mute

p

Solo - cup mute

p

Solo - cup mute

p

Solo - cup mute

p

pp

pp

pp

pp

pp

pp

Tutti

pp

pp

Glock - hard mallets

p

Vibraphone (motor off) / Xylophone - soft mallets

p

III. Hope

Allegro ♩ = 156

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Tutti - mute

mp

p

Sop. B♭

Solo Cor. B♭

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. B♭

1st Hn. B♭

2nd Hn. B♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

Tutti - mute

mp

Tutti - mute

mp

mp

mp

mp

mp

mf

mp

mf

mf

mf

mf

mf

mf

Timp. - Wooden sticks

mf

Sus. Cym.

p

Detailed description: This page of a musical score contains measures 226 through 229. The instrumentation includes Sopranos (Sop. B♭), Solo and 1st/2nd Cornets (Solo Cor. B♭, 1st Cor. B♭, 2nd Cor. B♭), Flute/Horn (Fl. Hn. B♭), Solo and 1st/2nd Horns (Solo Hn. B♭, 1st Hn. B♭, 2nd Hn. B♭), 1st and 2nd Baritone (1st Bar. B♭, 2nd Bar. B♭), 1st and 2nd Trombone (1st Trom. B♭, 2nd Trom. B♭), Bass Trombone (Bass Trom.), Euphonium (Euph. B♭), E♭ Bass, B♭ Bass, Timpani (Timp.), and three types of Percussion (Perc. 1, Perc. 2, Perc. 3). The score is written in 4/4 time. Measures 226-228 feature a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). In measure 229, the Cornets and Horns play a sustained chord marked 'Tutti - mute' with a *p* (piano) dynamic. The Timpani and Percussion 1 parts have a *mf* dynamic. Percussion 2 and 3 are marked with a *p* dynamic and a 'Sus. Cym.' (suspended cymbal) instruction.

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp. Solo

Perc. 1

Perc. 2

Perc. 3

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

p

mp

f

One

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Tamb.

Solo

mp

mf

p

This musical score page, numbered 230, contains staves for the following instruments: Soprano Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The score is divided into measures by vertical bar lines. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). A 'Solo' section is indicated for the Soprano Eb and Fl. Hn. Bb parts. The Perc. 2 staff is marked with a double bar line (H). The Perc. 3 staff includes a 'Tamb.' (tambourine) marking.

218

Sop. B \flat

Solo Cor. B \flat

1st Cor. B \flat

2nd Cor. B \flat

Fl. Hn. B \flat

Solo Hn. B \flat

1st Hn. E \flat

2nd Hn. E \flat

1st Bar. B \flat

2nd Bar. B \flat

1st Trom. B \flat

2nd Trom. B \flat

Bass Trom.

Euph. B \flat

E \flat Bass

B \flat Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

25

Sop. E♭

Solo Cor. B♭

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

f

mp

Tutti

The musical score is written for a large ensemble. It begins with a Soprano (Sop. E♭) and a Solo Cor Anglais (Solo Cor. B♭) playing a melodic line marked *mf*. The first and second Cor Anglais (1st Cor. B♭, 2nd Cor. B♭) play a rhythmic pattern marked *mf*. The first and second Horns in E♭ (1st Hn. E♭, 2nd Hn. E♭) play a melodic line marked *f*. The first and second Baritone horns (1st Bar. B♭, 2nd Bar. B♭) play a rhythmic pattern marked *f*. The first and second Trombones (1st Trom. B♭, 2nd Trom. B♭) play a rhythmic pattern marked *mf*. The Bass Trombone (Bass Trom.) plays a rhythmic pattern marked *mf*. The Euphonium (Euph. B♭) plays a melodic line marked *f*. The E♭ Bass (E♭ Bass) and B♭ Bass (B♭ Bass) play a rhythmic pattern marked *mp*. The Timpani (Timp.) and Percussion 1 (Perc. 1) are silent. Percussion 2 (Perc. 2) and Percussion 3 (Perc. 3) play a rhythmic pattern marked *mf*. The score is divided into three measures. The first measure shows the initial entry of several instruments. The second measure features a 'Tutti' marking and a change in dynamics. The third measure continues the musical development with various dynamics and articulations.

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Bb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

This musical score page, numbered 233, contains staves for the following instruments: Soprano Eb, Solo Cornet Bb, 1st and 2nd Cornets Bb, Flute and Horn Bb, Solo Horn Eb, 1st and 2nd Horns Eb, 1st and 2nd Baritone Bb, 1st, 2nd, and Bass Trombones Bb, Euphonium Bb, two Bb Basses, Timpani, and three Percussion parts. The score is divided into three measures. In the first measure, the Solo Cornet, 1st and 2nd Cornets, and 2nd Horns Eb play a melody starting on a whole note, marked *mp*. The Flute and Horn Bb and Solo Horn Eb play a melody starting on a half note, marked *mf*. The 1st and 2nd Baritone Bb play a melody starting on a half note. The 1st, 2nd, and Bass Trombones Bb are silent. The Euphonium Bb and both Bb Basses play a melody starting on a half note, marked *dim.*. The Timpani and Percussion parts are silent. In the second measure, the Solo Cornet, 1st and 2nd Cornets, and 2nd Horns Eb play a melody starting on a half note, marked *mp*. The Flute and Horn Bb and Solo Horn Eb play a melody starting on a half note, marked *mf*. The 1st and 2nd Baritone Bb play a melody starting on a half note. The 1st, 2nd, and Bass Trombones Bb play a melody starting on a half note, marked *p*. The Euphonium Bb and both Bb Basses play a melody starting on a half note, marked *mp dim.*. The Timpani and Percussion parts are silent. In the third measure, the Solo Cornet, 1st and 2nd Cornets, and 2nd Horns Eb play a melody starting on a half note, marked *mp*. The Flute and Horn Bb and Solo Horn Eb play a melody starting on a half note, marked *mf*. The 1st and 2nd Baritone Bb play a melody starting on a half note. The 1st, 2nd, and Bass Trombones Bb play a melody starting on a half note, marked *p*. The Euphonium Bb and both Bb Basses play a melody starting on a half note, marked *p*. The Timpani and Percussion parts are silent.

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Vibraphone (Xylophone)

Perc. 1

Perc. 2

Perc. 3

Glock

Sus. Cym.

S.D.

R

[illegible]

234

236

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

B.D. - very hard mallets

R

ff

f

mp

mp cresc.

ff

mp

ff

mp cresc.

ff

mp

ff

mp cresc.

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

258

Sop. Eb

Solo Cor. Bb

Solo Cor.

Solo Cor.

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Gong

mp

R

ff

f

Tutti

Sop. E♭

Solo Cor. B♭

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

This musical score page, numbered 239, contains staves for the following instruments: Soprano (Sop. E♭), Solo Cor Anglais (Solo Cor. B♭), First Cor Anglais (1st Cor. B♭), Second Cor Anglais (2nd Cor. B♭), Flute and Horn in B♭ (Fl. Hn. B♭), Solo Horn in E♭ (Solo Hn. E♭), First Horn in E♭ (1st Hn. E♭), Second Horn in E♭ (2nd Hn. E♭), First Baritone in B♭ (1st Bar. B♭), Second Baritone in B♭ (2nd Bar. B♭), First Trombone in B♭ (1st Trom. B♭), Second Trombone in B♭ (2nd Trom. B♭), Bass Trombone (Bass Trom.), Euphonium in B♭ (Euph. B♭), E♭ Bass, B♭ Bass, Timpani (Timp.), and three types of Percussion (Perc. 1, Perc. 2, Perc. 3). The score is divided into three measures. The first measure shows the beginning of the piece with various instruments playing. The second measure features a 'Solo' section for the Timpani. The third measure continues the musical development. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated throughout the score.

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Bb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

This musical score page contains measures 247, 248, and 249. The instrumentation includes Soprano Eb, Solo Cornet Bb, 1st and 2nd Cornets Bb, Flute and Horn Bb, Solo Horn Eb, 1st and 2nd Horns Eb, 1st and 2nd Baritone Bb, Bass Trombone, Euphonium Bb, Bb Bass (two parts), Timpani, and three Percussion parts. The score is written in 4/4 time with a key signature of two flats. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout. The percussion parts feature complex rhythmic patterns, including triplets and syncopation. The brass parts provide harmonic support and melodic lines, with some instruments playing sustained notes and others moving in more active patterns.

Sop. B♭

Solo Cor. B♭

1st Cor. B♭

2nd Cor. B♭

Fl. Hn. B♭

Solo Hn. E♭

1st Hn. E♭

2nd Hn. E♭

1st Bar. B♭

2nd Bar. B♭

1st Trom. B♭

2nd Trom. B♭

Bass Trom.

Euph. B♭

B♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Gong

This musical score page, numbered 241, contains staves for the following instruments: Soprano (Sop. B♭), Solo Cor Anglais (Solo Cor. B♭), First Cor Anglais (1st Cor. B♭), Second Cor Anglais (2nd Cor. B♭), Flute/Horn (Fl. Hn. B♭), Solo Horn (Solo Hn. E♭), First Horn (1st Hn. E♭), Second Horn (2nd Hn. E♭), First Baritone (1st Bar. B♭), Second Baritone (2nd Bar. B♭), First Trombone (1st Trom. B♭), Second Trombone (2nd Trom. B♭), Bass Trombone (Bass Trom.), Euphonium (Euph. B♭), B♭ Bass, another B♭ Bass, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is written in 4/4 time and includes various musical notations such as notes, rests, beams, and dynamic markings like *ff* and *mf*. A Gong is also indicated in the Percussion 2 part.

Sop. Eb
 Solo Cor. Bb
 1st Cor. Bb
 2nd Cor. Bb
 Fl. Hn. Bb
 Solo Hn. Eb
 1st Hn. Eb
 2nd Hn. Eb
 1st Bar. Bb
 2nd Bar. Bb
 1st Trom. Bb
 2nd Trom. Bb
 Bass Trom.
 Euph. Bb
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc.1

Perc.2

Perc.3

mp

ff

mp

ff

mp

B.D.

R

ff

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Eb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score for page 245 begins at measure 264. It is a full orchestral score with the following parts: Soprano Eb, Solo Cornet Bb, 1st and 2nd Cornets Bb, Flute and Horn Eb, Solo Horn Eb, 1st and 2nd Horns Eb, 1st and 2nd Baritone Bb, 1st and 2nd Trombones Bb, Bass Trombone, Euphonium Bb, Eb Bass, Bb Bass, Timpani, and three Percussion parts. The music is written in 4/4 time. The Soprano and Cornets play a melodic line starting with a forte (f) dynamic. The Horns and Baritone/Trombone sections provide harmonic support, with some parts entering later in the measure. The Percussion section includes a variety of rhythms and dynamics, with Perc. 1 and 2 playing a steady pattern and Perc. 3 playing a more complex, syncopated rhythm. The score includes dynamic markings such as f, mp, and R (ritardando).

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc.1

Perc.2

Perc.3

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with multiple staves for each instrument family. The instruments listed on the left include:

- Sop. Eb (Soprano Eb Cornet)
- Solo Cor. Bb (Solo Cornet Bb)
- 1st Cor. Bb (1st Cornet Bb)
- 2nd Cor. Bb (2nd Cornet Bb)
- Fl. Hn. Bb (Flute in Horn Bb)
- Solo Hn. Eb (Solo Horn Eb)
- 1st Hn. Eb (1st Horn Eb)
- 2nd Hn. Eb (2nd Horn Eb)
- 1st Bar. Bb (1st Baritone Bb)
- 2nd Bar. Bb (2nd Baritone Bb)
- 1st Trom. Bb (1st Trombone Bb)
- 2nd Trom. Bb (2nd Trombone Bb)
- Bass Trom. (Bass Trombone)
- Euph. Bb (Euphonium Bb)
- Eb Bass (Eb Euphonium)
- Bb Bass (Bb Euphonium)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

The score is written in 4/4 time and features various dynamic markings, including *ff* (fortissimo) and *f* (forte). There are also articulation marks such as accents and slurs. The percussion section includes a Gong, a Solo, and a Vibraphone (Xylophone). The score is arranged in a standard orchestral format, with the woodwinds and brass sections at the top and the percussion section at the bottom.

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

This musical score page, numbered 249, contains 18 staves for various instruments. The staves are arranged in a system with the following parts from top to bottom: Soprano Eb (melodic line with a long slur), Solo Cornet Bb (active eighth-note pattern), 1st and 2nd Cornets Bb (active eighth-note patterns), Flute and Horn Bb (melodic line with a long slur), Solo Horn Eb (melodic line with a long slur), 1st and 2nd Horns Eb (melodic lines with long slurs), 1st and 2nd Baritone Bb (sustained notes), 1st and 2nd Trombones Bb (sustained notes), Bass Trombone (sustained notes), Euphonium Bb (melodic line with a long slur), Eb Bass (sustained notes), Bb Bass (sustained notes), Timpani (rhythmic pattern), Percussion 1 (active eighth-note pattern), Percussion 2 (sustained notes), and Percussion 3 (active eighth-note pattern). The score is written in a key signature of one flat and a 4/4 time signature.

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Bb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

This musical score page contains measures 286 through 250. The instruments are arranged in the following order from top to bottom: Sopranos (Eb), Solo Cornets (Bb), 1st and 2nd Cornets (Bb), Flutes/Horns (Bb), Solo Horn (Bb), 1st and 2nd Horns (Eb), 1st and 2nd Baritone (Bb), Bass Trombone, Euphonium (Bb), Eb Bass, Bb Bass, Timpani, Percussion 1, Percussion 2, and Percussion 3. The score includes various musical notations such as notes, rests, and dynamic markings.

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

This musical score page, numbered 251, contains 18 staves for various instruments. The staves are arranged vertically and are as follows: 1. Sop. Eb (Soprano Eb): Treble clef, melodic line with slurs and accidentals. 2. Solo Cor. Bb (Solo Cornet Bb): Treble clef, melodic line with slurs and accidentals. 3. 1st Cor. Bb (1st Cornet Bb): Treble clef, melodic line with slurs and accidentals. 4. 2nd Cor. Bb (2nd Cornet Bb): Treble clef, melodic line with slurs and accidentals. 5. Fl. Hn. Bb (Flute and Horn Bb): Treble clef, melodic line with slurs and accidentals. 6. Solo Hn. Eb (Solo Horn Eb): Treble clef, melodic line with slurs and accidentals. 7. 1st Hn. Eb (1st Horn Eb): Treble clef, melodic line with slurs and accidentals. 8. 2nd Hn. Eb (2nd Horn Eb): Treble clef, melodic line with slurs and accidentals. 9. 1st Bar. Bb (1st Baritone Bb): Treble clef, melodic line with slurs and accidentals. 10. 2nd Bar. Bb (2nd Baritone Bb): Treble clef, melodic line with slurs and accidentals. 11. 1st Trom. Bb (1st Trombone Bb): Treble clef, melodic line with slurs and accidentals. 12. 2nd Trom. Bb (2nd Trombone Bb): Treble clef, melodic line with slurs and accidentals. 13. Bass Trom.: Bass clef, melodic line with slurs and accidentals. 14. Euph. Bb (Euphonium Bb): Treble clef, melodic line with slurs and accidentals. 15. Eb Bass: Treble clef, melodic line with slurs and accidentals. 16. Bb Bass: Treble clef, melodic line with slurs and accidentals. 17. Timp. (Timpani): Bass clef, melodic line with slurs and accidentals. 18. Perc. 1 (Percussion 1): Treble clef, melodic line with slurs and accidentals. 19. Perc. 2 (Percussion 2): Treble clef, melodic line with slurs and accidentals. 20. Perc. 3 (Percussion 3): Treble clef, melodic line with slurs and accidentals.

[illegible]

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

This page of a musical score is for a large ensemble, likely a concert band or symphonic band. It features 18 staves, each representing a different instrument or percussion part. The instruments listed on the left are: Sop. Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Perc. 1, Perc. 2, and Perc. 3. The score is written in standard musical notation, including notes, rests, and dynamic markings. The key signature changes from one key to Bb major (two flats) in the fifth measure. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). The percussion parts include a suspended cymbal (Sus. Cym.) and three different percussion instruments (Perc. 1, 2, and 3). The score is a page from a larger work, as indicated by the page number 12 in the bottom right corner.

Score for page 255, featuring various instruments and their parts across four measures.

Instrument Parts:

- Sop. Eb:** Soprano in E-flat. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo). Part 3: *f* (forte).
- Solo Cor. Bb:** Solo Cornet in B-flat. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo).
- 1st Cor. Bb:** First Cornet in B-flat. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo).
- 2nd Cor. Bb:** Second Cornet in B-flat. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo).
- Fl. Hn. Bb:** Flute in B-flat. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo).
- Solo Hn. Eb:** Solo Horn in E-flat. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo).
- 1st Hn. Eb:** First Horn in E-flat. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo).
- 2nd Hn. Eb:** Second Horn in E-flat. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo).
- 1st Bar. Bb:** First Baritone in B-flat. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo).
- 2nd Bar. Bb:** Second Baritone in B-flat. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo).
- 1st Trom. Bb:** First Trombone in B-flat. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo).
- 2nd Trom. Bb:** Second Trombone in B-flat. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo).
- Bass Trom.:** Bass Trombone. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo).
- Euph. Bb:** Euphonium in B-flat. Part 1: *ff* (fortissimo).
- Eb Bass:** E-flat Bass. Part 1: *ff* (fortissimo).
- Bb Bass:** B-flat Bass. Part 1: *ff* (fortissimo).
- Timp.:** Timpani. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo). Part 3: *p* (piano).
- Perc. 1:** Percussion 1. Part 1: *p* (piano). Part 2: *ff* (fortissimo). Part 3: *p* (piano).
- Perc. 2:** Percussion 2. Part 1: *p* (piano). Part 2: *ff* (fortissimo). Part 3: *p* (piano).
- Perc. 3:** Percussion 3. Part 1: *ffp* (fortissimo piano). Part 2: *ff* (fortissimo). Part 3: *p* (piano).

Score for page 256, featuring various instruments and dynamics.

Instrument Parts:

- Sop. Eb
- Solo Cor. Bb
- 1st Cor. Bb
- 2nd Cor. Bb
- Fl. Hn. Bb
- Solo Hn. Eb
- 1st Hn. Eb
- 2nd Hn. Eb
- 1st Bar. Bb
- 2nd Bar. Bb
- 1st Trom. Bb
- 2nd Trom. Bb
- Bass Trom.
- Euph. Bb
- Eb Bass
- Bb Bass
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

Dynamics and Performance Markings:

- ff** (fortissimo)
- mf** (mezzo-forte)
- mp** (mezzo-piano)
- p** (piano)
- Bells out** (marking above the staff)

The score is divided into two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 20. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from fortissimo (ff) to piano (p). The percussion parts (Perc. 1, 2, 3) are marked with **ff** and **mp** in the first system, and **p** in the second system.

257

Score for measures 257-260. The instruments and their parts are:

- Sop. B \flat : Melodic line, *mf*.
- Solo Cor. B \flat : Sustained notes, *mf*.
- 1st Cor. B \flat : Sustained notes, *mf*.
- 2nd Cor. B \flat : Sustained notes, *mf*.
- Fl. Hn. B \flat : Sustained notes.
- Solo Hn. E \flat : Sustained notes.
- 1st Hn. E \flat : Sustained notes.
- 2nd Hn. E \flat : Sustained notes.
- 1st Bar. B \flat : Sustained notes.
- 2nd Bar. B \flat : Sustained notes, *mf*.
- 1st Trom. B \flat : Sustained notes.
- 2nd Trom. B \flat : Sustained notes.
- Bass Trom.: Sustained notes.
- Euph. B \flat : Sustained notes.
- E \flat Bass: Sustained notes.
- B \flat Bass: Sustained notes.
- Timp.: Glock - hard mallets, *ff*.
- Perc. 1: Xylophone - hard mallets, *ff*.
- Perc. 2: *mf*.
- Perc. 3: *mf*.

Sop. *Whisper:*
For we were all baptized by one Spirit into one body repeat until conductor's signal

Solo Cor. *Whisper:*
For we were all baptized by one Spirit into one body repeat until conductor's signal

1st Cor. *Whisper:*
For we were all baptized by one Spirit into one body repeat until conductor's signal

2nd Cor. *Whisper:*
For we were all baptized by one Spirit into one body repeat until conductor's signal

Flugel

Solo Hn.

1st Hn. repeat until conductor's signal

2nd Hn. repeat until conductor's signal

1st Bari. *Whisper:*
For we were all baptized by one Spirit into one body repeat until conductor's signal

2nd Bari. *Whisper:*
For we were all baptized by one Spirit into one body repeat until conductor's signal

1st Trom.

2nd Trom.

3rd Trom. *mp*

Bass Trom.

1st Euph. *Whisper:*
For we were all baptized by one Spirit into one body repeat until conductor's signal

2nd Euph. *Whisper:*
For we were all baptized by one Spirit into one body repeat until conductor's signal

E♭ Bass

B♭ Bass

Perc. I *gliss.*

Perc. II *gliss.*

Perc. III

One

Sop. Stop

Solo Cor. Stop

1st Cor. Stop

2nd Cor. Stop

Flugel Stop

Solo Hn. Stop

1st Hn. Stop

2nd Hn. Stop

1st Bari. Stop

2nd Bari. Stop

1st Trom. *mf*

2nd Trom. *mf*

3rd Trom. *mf*

Bass Trom. *mf*

1st Euph. Stop

2nd Euph. Stop

E♭ Bass Stop

B♭ Bass Stop

Perc. I *gliss.*

Perc. II *gliss.*

Perc. III

One

One

One

One

One

One

Sop. Whisper: One spirit, one body Stop

Solo Cor. Whisper: One spirit, one body Stop

1st Cor. Whisper: One spirit, one body Stop

2nd Cor. Whisper: One spirit, one body Stop

Flugel Whisper: One spirit, one body Stop

Solo Hn. Whisper: One spirit, one body Stop

1st Hn. Whisper: One spirit, one body Stop

2nd Hn. Whisper: One spirit, one body Stop

1st Bari. Whisper: One spirit, one body Stop

2nd Bari. Whisper: One spirit, one body Stop

1st Trom. *mp*

2nd Trom. *mp*

3rd Trom. *mp*

Bass Trom. *mp*

1st Euph. Whisper: One spirit, one body Stop

2nd Euph. Whisper: One spirit, one body Stop

E♭ Bass Whisper: One spirit, one body Stop

B♭ Bass Whisper: One spirit, one body Stop

Perc. I gliss. gliss. gliss. gliss. gliss. gliss. Sus. Cym.

Perc. II gliss. gliss. gliss. gliss. gliss. gliss.

Perc. III

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Glock.

B.D.

Solo

mf

mp

This musical score page, numbered 262, contains staves for the following instruments: Soprano (Sop.), Solo Cor Anglais (Solo Cor.), 1st and 2nd Cornets (1st Cor., 2nd Cor.), Flugel, Solo Horn (Solo Hn.), 1st and 2nd Horns (1st Hn., 2nd Hn.), 1st and 2nd Baritone (1st Bari., 2nd Bari.), 1st, 2nd, 3rd, and Bass Trombones (1st Trom., 2nd Trom., 3rd Trom., Bass Trom.), 1st and 2nd Euphoniums (1st Euph., 2nd Euph.), E♭ Bass, B♭ Bass, and three types of Percussion (Perc. I, Perc. II, Perc. III). Percussion I includes a Glockenspiel (Glock.). Percussion II includes a Bells (B.D.). The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). Dynamic markings include mezzo-forte (*mf*) and mezzo-piano (*mp*). A 'Solo' instruction is placed above the Soprano staff in the fourth measure. The music features various note values, rests, and phrasing slurs.

28

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Solo

mp

Solo

mp

One

mp

One

mp

One

mp

One

mp

One

mp

Tri.

mf

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

cresc.

Solo cresc.

cresc.

cresc.

cresc.

Solo

mp

mp cresc.

[illegible]

45 Più mosso $\text{♩} = 48$

Sop.

Tutti

Solo Cor.

mp

1st Cor.

mp

2nd Cor.

mp

Flugel

mp

Solo Hn.

mp

1st Hn.

mp

2nd Hn.

mp

1st Bari.

mp

2nd Bari.

mp

1st Trom.

mp

2nd Trom.

mp

3rd Trom.

mp

Bass Trom.

mp

1st Euph.

mp

2nd Euph.

mp

E♭ Bass

mp

B♭ Bass

mp

Perc. I

mp

Perc. II

mf

p

mf

p

mf

Perc. III

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

mp cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mf

mf

mf

mf

cresc.

cresc.

cresc.

cresc.

cresc.

p *mf* *p* *mf* *mp*

Score for rehearsal mark 55, page 268. The score is written for a large ensemble, including woodwinds, brass, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of four measures of music. Dynamics include *f* (forte) and *ff* (fortissimo). Articulations include accents (*acc.*) and slurs. The instruments are listed on the left side of the score.

Instrument List:

- Sop.
- Solo Cor.
- 1st Cor.
- 2nd Cor.
- Flugel
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bari.
- 2nd Bari.
- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- Bass Trom.
- 1st Euph.
- 2nd Euph.
- E♭ Bass
- B♭ Bass
- Perc. I
- Perc. II
- Perc. III

Measure 1: Soprano, Solo Cor., 1st Cor., 2nd Cor., Flugel, Solo Hn., 1st Hn., 2nd Hn., 1st Bari., 2nd Bari., 1st Trom., 2nd Trom., 3rd Trom., Bass Trom., 1st Euph., 2nd Euph., E♭ Bass, B♭ Bass, Perc. I, Perc. II, and Perc. III all play. Dynamics are *f* for most instruments. Perc. II has an *ff* dynamic.

Measure 2: Similar to Measure 1, with *f* dynamics for most instruments. Perc. II has an *ff* dynamic.

Measure 3: Similar to Measure 1, with *f* dynamics for most instruments. Perc. II has an *ff* dynamic.

Measure 4: Similar to Measure 1, with *f* dynamics for most instruments. Perc. II has an *ff* dynamic.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I
Tri.
*Ride Cym.
S.D - cross stick*

Perc. II
B.D.
Shaker

Perc. III
Claves

Sop. *Solo*
mf

Solo Cor.
mf *f*

1st Cor.
mf *f*

2nd Cor.
mf *f*

Flugel
mf *f*

Solo Hn.
f

1st Hn.
f

2nd Hn.
f

1st Bari.
f

2nd Bari.
f

1st Trom.
mf

2nd Trom.
mf

3rd Trom.
mf

Bass Trom.
mf

1st Euph.
Tutti
f

2nd Euph.
f

E♭ Bass
f

B♭ Bass
f

Perc. I
f

Perc. II
f

Perc. III
f

The musical score is written for a large ensemble. The top section includes Soprano, Solo Cor Anglais, 1st and 2nd Cor Anglais, Flugel, Solo Horn, 1st and 2nd Horn, 1st and 2nd Baritone, and a Trombone section (1st, 2nd, 3rd, and Bass). The bottom section includes 1st and 2nd Euphonium, E♭ Bass, B♭ Bass, and three types of Percussion (I, II, and III). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into three measures. The first measure features a 'Solo' section for the Soprano and Cor Anglais parts, with a mezzo-forte (mf) dynamic. The second measure continues the solo for the Cor Anglais and other woodwinds, with a crescendo leading to a forte (f) dynamic. The third measure is marked 'Tutti' and features a full ensemble entry with a forte (f) dynamic. The percussion parts are active throughout, with Percussion I playing a steady eighth-note pattern, Percussion II playing a more complex rhythmic pattern, and Percussion III playing a simple eighth-note pattern.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Score for page 82, rehearsal mark 273. The score includes parts for the following instruments and voices:

- Sop.
- Solo Cor.
- 1st Cor.
- 2nd Cor.
- Flugel
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bari.
- 2nd Bari.
- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- Bass Trom.
- 1st Euph.
- 2nd Euph.
- E♭ Bass
- B♭ Bass
- Perc. I
- Perc. II
- Perc. III

The score is written in 4/4 time with a key signature of two sharps (F# and C#). Dynamics include *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), and *ff* (fortissimo) with accents. The percussion parts (Perc. I, II, III) feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamics ranging from *f* to *mp*.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

This musical score page, numbered 274, contains staves for the following instruments: Soprano (Sop.), Solo Cor, 1st Cor, 2nd Cor, Flugel, Solo Hn, 1st Hn, 2nd Hn, 1st Bari, 2nd Bari, 1st Trom, 2nd Trom, 3rd Trom, Bass Trom, 1st Euph, 2nd Euph, E♭ Bass, B♭ Bass, Perc. I, Perc. II, and Perc. III. The woodwind and upper brass staves (Sop. through 2nd Bari) are mostly empty, indicating rests. The Trombone section (1st through Bass Trom) and the E♭ and B♭ Bass staves contain active musical notation. The Trombone parts feature melodic lines with slurs and accents, and dynamic markings of *mf* (mezzo-forte) are present. The E♭ and B♭ Bass parts play a rhythmic pattern of eighth notes. The Percussion section (Perc. I, II, III) includes various rhythmic patterns, with Perc. I using a snare drum (indicated by 'x' marks) and Perc. II and III using other percussion instruments.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

cresc.

cresc.

cresc.

Sop.
 Solo Cor.
 1st Cor.
 2nd Cor.
 Flugel
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bari.
 2nd Bari.
 1st Trom.
 2nd Trom.
 3rd Trom.
 Bass Trom.
 1st Euph.
 2nd Euph.
 Eb Bass
 Bb Bass
 Perc. I
 Perc. II
 Perc. III

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

This musical score page, numbered 278, contains staves for the following instruments: Soprano (Sop.), Solo Cornet (Solo Cor.), 1st Cornet (1st Cor.), 2nd Cornet (2nd Cor.), Flugel, Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bari.), 2nd Baritone (2nd Bari.), 1st Trombone (1st Trom.), 2nd Trombone (2nd Trom.), 3rd Trombone (3rd Trom.), Bass Trombone (Bass Trom.), 1st Euphonium (1st Euph.), 2nd Euphonium (2nd Euph.), E♭ Bass, B♭ Bass, Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). It includes various musical notations such as notes, rests, beams, slurs, and dynamic markings like 'f' (forte). The percussion parts use specific notation for different types of sounds, including crosses and 'x' marks.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

mf cresc. *ff*

mf cresc. *ff*

mf cresc. *ff*

mf cresc. *ff*

mf cresc. *ff*

mf cresc. *ff*

mf cresc. *ff*

mf cresc. *ff*

mf cresc. *ff*

mf cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

mf cresc. *ff*

mf cresc. *ff*

cresc.

cresc.

cresc.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Sop. *mp dim.* Solo

Solo Cor. *p dim.*

1st Cor. *p dim.*

2nd Cor. *p dim.*

Flugel *p dim.*

Solo Hn. *mp dim.*

1st Hn. *mp dim.*

2nd Hn. *mp dim.*

1st Bari. *mp dim.*

2nd Bari. *mp dim.*

1st Trom. *mp dim.*

2nd Trom. *mp dim.*

3rd Trom. *mp dim.*

Bass Trom. *mp dim.*

1st Euph.

2nd Euph.

E♭ Bass *mp dim.*

B♭ Bass *mp dim.*

Perc. I *mp dim.*

Perc. II *mp dim.*

Perc. III *mp dim.*

The musical score is arranged in a system of staves. The top section includes vocal and woodwind parts: Soprano (Sop.), Solo Cor, 1st Cor, 2nd Cor, Flugel, Solo Hn, 1st Hn, 2nd Hn, 1st Bari, and 2nd Bari. The middle section features the brass ensemble: 1st Trom, 2nd Trom, 3rd Trom, and Bass Trom. Below the brass are the Euphonium parts (1st Euph, 2nd Euph) and the tuba parts (E♭ Bass, B♭ Bass). The bottom section contains three percussion parts (Perc. I, Perc. II, Perc. III). The key signature is one sharp (F#), and the time signature is 4/4. Dynamic markings include *mp dim.* (mezzo-piano, decrescendo) and *p dim.* (piano, decrescendo). A 'Solo' instruction is placed above the Soprano staff. The percussion parts feature rhythmic patterns with 'x' marks indicating specific hits or accents.

Sop.
 Solo Cor.
 1st Cor.
 2nd Cor.
 Flugel
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bari.
 2nd Bari.
 1st Trom.
 2nd Trom.
 3rd Trom.
 Bass Trom.
 1st Euph.
 2nd Euph.
 E♭ Bass
 B♭ Bass
 Perc. I
 Perc. II
 Perc. III

Sop.		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
Solo Cor.		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
1st Cor.		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
2nd Cor.		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
Flugel		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
Solo Hn.		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
1st Hn.		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
2nd Hn.		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
1st Bari.		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
2nd Bari.		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
1st Trom.				
2nd Trom.				
3rd Trom.				
Bass Trom.				
1st Euph.		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
2nd Euph.		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
E♭ Bass		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
B♭ Bass		Whisper: For we were all baptized by one Spirit into one body	:	repeat until conductor's signal
Perc. I				
Perc. II				
Perc. III				

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Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Stop

mf

f

Glock.

Sus. Cym.

B.D.

144

Sop. *Solo* *mf*

Solo Cor. *mp* *Solo*

1st Cor.

2nd Cor.

Flugel *mp* *Solo*

Solo Hn. *mp* *Solo*

1st Hn.

2nd Hn.

1st Bari. *mp* *One*

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph. *mp* *One*

2nd Euph.

E♭ Bass *mp* *One*

B♭ Bass *mp* *One*

Perc. I

Perc. II *mp* *mf*

Perc. III *mp*

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Sop. *cresc.* *f* *p*

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom. *Solo cresc.* *f* *p*

2nd Trom. *cresc.* *f* *p*

3rd Trom. *cresc.* *f* *p*

Bass Trom. *cresc.* *f* *p*

1st Euph. *f* *p*

2nd Euph.

E♭ Bass *mp cresc.* *f* *p*

B♭ Bass

Perc. I

Perc. II

Perc. III

161 Tempo I ♩. = 38

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Whisper:
For we were all baptized by one Spirit into one body repeat until conductor's signal

Whisper:
For we were all baptized by one Spirit into one body repeat until conductor's signal

Whisper:
For we were all baptized by one Spirit into one body

Whisper:
For we were all baptized by one Spirit into one body

mp

One

One

Cym. - Roll on Cymbal
upturned on timpani while
glissing up and down on timpani

Wind chimes

Tam tam - wet a ping pong ball,
run it over the surface in a figure 8,
one figure 8 per bar.

Sop. *Whisper:*
For we were all baptized by one Spirit into one body repeat until conductor's signal

Solo Cor. *Whisper:*
For we were all baptized by one Spirit into one body

1st Cor. *Whisper:*
For we were all baptized by one Spirit into one body

2nd Cor. *Whisper:*
For we were all baptized by one Spirit into one body

Flugel

Solo Hn.

1st Hn. repeat until conductor's signal

2nd Hn. repeat until conductor's signal

1st Bari. *Whisper:*
For we were all baptized by one Spirit into one body

2nd Bari. *Whisper:*
For we were all baptized by one Spirit into one body

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom. *gliss.*

1st Euph. *Whisper:*
For we were all baptized by one Spirit into one body

2nd Euph. *Whisper:*
For we were all baptized by one Spirit into one body

E♭ Bass

B♭ Bass

Perc. I *gliss.*

Perc. II *gliss.*

Perc. III *gliss.*

One

One

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

repeat until conductor's signal

Stop

mp

mf

gliss.

One

173 rall.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

The musical score is arranged in a standard orchestral format. The woodwind section (Sopranos, Cornets, Fluges, Horns, Baritone) and the brass section (Trombones, Euphoniums, Basses) are shown with staves that are mostly empty, indicating they are silent for this passage. The percussion section is more active. The first four percussion parts (1st Trombone, 2nd Trombone, 3rd Trombone, and Bass Trombone) have melodic lines with various articulations like slurs and accents. The 1st and 2nd Euphoniums, and the E♭ and B♭ Basses, have a single note marked 'One' in the second measure. The three Percussion parts (I, II, and III) have rhythmic patterns with glissando markings and slurs. The score is written in a key with one sharp (F#) and a common time signature (C).

Whisper:
One spirit, one body

Sop. Stop

Solo Cor. Stop

1st Cor. Stop

2nd Cor. Stop

Flugel Stop

Solo Hn. Stop

1st Hn. Stop

2nd Hn. Stop

1st Bari. Stop

2nd Bari. Stop

1st Trom. *dim.* *p*

2nd Trom. *dim.* *p*

3rd Trom. *dim.* *p*

Bass Trom. *dim.* *p*

1st Euph. Stop

2nd Euph. Stop

E♭ Bass Stop

B♭ Bass Stop

Perc. I *dim.* *p*

Perc. II *dim.* *p*

Perc. III *dim.* *p*

SONG CYCLE - UNSEEN THINGS

I. Child-Soul

Fay Inchfawn

Dorothy Gates

Slowly and mysteriously ♩ = 60

Mezzo Soprano

Piano

Violin I
4 players
div.

Violin II
3 players
div.

Viola
3 players

Violoncello
3 cellos

Musical score for piano and voice, page 296. The score consists of eight staves. The top two staves are for piano accompaniment, and the bottom six staves are for voice. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/4 to 2/4 and back to 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mf' and 'div.'.

mf

div.
1.
2,3.

9

mp legato

Child-soul is a lit-tle ci - ty with its gates a - jar.

mp legato

Red.

p

p

p

p

p

(Solo)

Solo

p

accl.

Yet, _____ to en - ter to its cen - ter I must tra-vel far. _____

Ped. _____ Ped. _____ Ped. _____ Ped. _____ Ped. _____

Tutti
div.
1.
2,3.

16

poco più mosso

mf

It's not an ea - sy thing to win the right to move and walk with -

mf

8va

8va

Ped. Ped. Ped. Ped.

mf

mf

mf

mf

mf

mf

unis.

mf

21

molto rall. a tempo

p

in. _____ Though not to do so is a sin, _____ though

(8)-----|

_____ Ped. _____ Ped. _____ Ped. _____

p *p* *p* *p* *p* *p*

not to do so is a sin, and I'll get in!

mp

mp

mp

mp

mp

mp

mp

mp

30

This musical score is for a piano and bass. The piano part is written on a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first system contains two measures of piano accompaniment. The first measure starts with a piano (*p*) dynamic and a crescendo hairpin. The second measure starts with a mezzo-piano (*mp*) dynamic. Both measures feature a repeating eighth-note pattern in the right hand and a longer note in the left hand. The piano part is marked with 'Ped.' (pedal) under the first measure and the second measure. The bass part is written on a single staff with the same key signature and time signature. It begins with a piano (*p*) dynamic and a 'Solo' instruction. The bass line consists of a single eighth note in the first measure, followed by a half note in the second measure, and then a quarter note in the third measure. The score is divided into two systems by a double bar line.

The musical score is written for piano and voice. The key signature is D major (two sharps) and the time signature is 4/4. The piano part is written on a grand staff, with the right hand in the treble clef and the left hand in the bass clef. The vocal part is written on a single staff in the treble clef. The score is divided into measures by vertical bar lines. The piano introduction consists of 12 measures, with the first 8 measures being a repeating pattern and the last 4 measures being a final cadence. The vocal part begins in the 9th measure.

Reo. Reo. Reo. Reo. Reo. Reo.

38

mf

Musical staff with treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The staff contains a melody starting with a whole rest, followed by a half note G4, a half note A4, a quarter note B4, a quarter note C5, a half note B4, a half note A4, and a whole note G4.

Child soul has a lit-tle gar - den clois-tered round with

Piano accompaniment staves. The right hand (treble clef) has a whole rest. The left hand (bass clef) has a half note G3, a half note A3, and a whole note G3.

Ped. _____

8va

Continuation of the piano accompaniment. The right hand (treble clef) has a melody starting with a half rest, followed by a half note G4, a half note A4, a quarter note B4, a quarter note C5, a half note B4, a half note A4, and a whole note G4. The left hand (bass clef) has a melody starting with a half rest, followed by a half note G3, a half note A3, and a whole note G3. Dynamics include *p* (piano) and *mp* (mezzo-piano). A *Tutti* marking is present. A *8va* (octave) marking is also present.

mp

care _____ And all my will and ut-most skill _____ I'll need to get in

(8)

45

accel.

poco più mosso

mf

there. _____

So rich the soil that wait - ing

mp

mf

(8)

div.

unis.

mf

mf

mf

mf

div.

1.

2,3.

unis.

mf

mf

molto rall.

lies; But I must seek an- oint- ed eyes

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

div. *unis.* *p*

p

p

p

p

div. 1. *unis.* *p*

2,3.

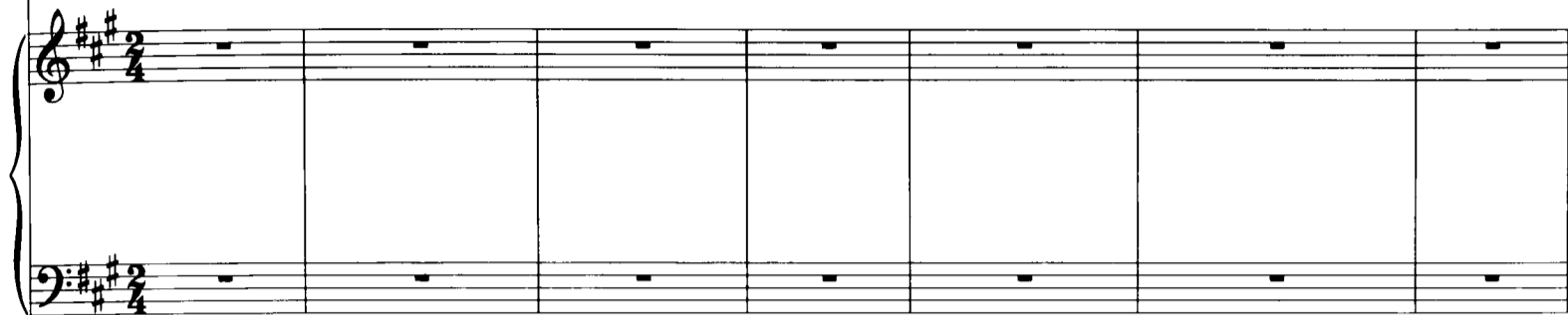
51

a tempo
> *p*

mf



And delve be-fore the dew-drop dries,— And delve be-fore the dew-drop dries. Oh, I'll



pp mp

pp mp

pp mp

pp mp

pp mp

pp mp

pp mp

60

The image displays a musical score for the song "The Rose Tree." It includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "be wise!" and is followed by a melodic phrase. The piano accompaniment features a series of chords and melodic lines, with a prominent bass line. The score is written in 4/4 time and includes dynamic markings such as *mf* and *mp*. The key signature is one sharp (F#).

This musical score is for a piano and voice piece, page 310. It features a piano accompaniment and a vocal line. The piano part is written for both hands in treble and bass staves, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The vocal line is written in a single treble staff. The score is divided into two systems. The first system consists of two measures, and the second system consists of two measures. The piano accompaniment includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures containing rests. The vocal line includes a melodic line with eighth and quarter notes, and a final measure with a whole note. The score is marked with a rehearsal mark (8) at the beginning of the first system. The page number 310 is located in the top right corner.

68

meno mosso

pp

Child soul has a lit-tle tem ple Op'ning on the street

8va

pp

Red.

pp

pp

pp

pp

pp

div.

1.

unis.

2,3.

pp

p

Cur - tain'd so deep _____ it seems a - sleep, It's shut to tour - ists' feet. _____

(8) -----]

p

p

g^{ua} -----]

ped. -----]

p

p

p

p

div. unis.

p

p

p

p

div. 1.

2,3.

77

poco più mosso

mp

mf

Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a series of notes and rests, with a crescendo hairpin indicating a dynamic increase from *mp* to *mf*.

Oh, lit - tle tem - ple glist - 'ning bright! What

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand features a prominent pedal point with sustained notes and a 'Ped.' marking. A *mp* dynamic marking is present.

Second system of the piano accompaniment, continuing the grand staff notation. It includes a *p* (piano) dynamic marking and a 'Solo' instruction above the bass line. The system concludes with a *mp* dynamic marking.

molto rall.

82

a tempo

p

if my hands be clean and white e - nough _____ to lift your cur-tain

8va

p

Ped. Ped. Ped. Ped. Ped.

mp *mf* *p*

mp *mf* *p*

p

p

p

p

Tutti

p

right, _____ to lift your cur - tain right, _____

mp

(8)

mp

mp

mp

mp

mp

mp

mp

mp

[illegible]

II. The Flight of the Fairies

Fay Inchfawn

Dorothy Gates

Allegro ♩ = 96

Mezzo Soprano

Piano

Violin I
4 players
div.

Violin II
3 players
div.

Viola
3 players

Violoncello
3 players

8va

p

gliss.

Ped.

11

This musical score page, numbered 318, features rehearsal mark 11. It is a multi-staff score for piano and orchestra. The piano part is written on a grand staff (treble and bass clefs). The orchestral part includes staves for woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and percussion (timpani, snare drum, cymbals, triangle, and xylophone). The score begins with a piano (p) dynamic and includes various musical notations such as slurs, ties, and glissandos. A rehearsal mark (11) is placed above the first measure of the piano part. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The piano part features a series of chords and melodic lines, while the orchestral part provides harmonic support and texture. The score concludes with a piano (p) dynamic and a glissando marking.

15

The musical score is for a piece titled "The Flight of the Fairies". It features a piano accompaniment and a string quartet. The piano part begins with a "Ped." (pedal) section, indicated by a bracket and the word "Ped." below the staff. This is followed by a "Sul pont." (sul ponticello) section, indicated by the text "Sul pont." above the staff. The string quartet consists of Violin I, Violin II, Viola, and Cello/Double Bass. Each string part also has a "Sul pont." section. The score includes various musical notations such as glissandos (gliss.), slurs, and a double bar line. The piano part includes a section marked "div. 1." and "2,3.".

p
Hahahaha lia

p *mp*

mp *mp* *mp* *mp* *mp*

3
hehehehe

f *gliss.* *mp* **28**

ah _____ There's a rus-tle in the wood - lands, -

p *f*

ord. *f*

ord. *f*

ord. *f*

ord. *f*

ord. *f*

unis. ord. *f*

and a sigh - ing in the breeze, 3
he he he

p

mp

mp

mp

35

he For the Lit-tle Folk are bus - y in the bush-es and the trees; They are

40

pack - ing up their trea - sures, ev - 'ry one with nim - ble hand, Read - y for _____ the com - ing

The musical score is written for a vocal soloist and a piano ensemble. The vocal line is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "pack - ing up their trea - sures, ev - 'ry one with nim - ble hand, Read - y for _____ the com - ing". The piano accompaniment consists of two staves, with the right hand playing a steady eighth-note pattern and the left hand playing a similar pattern. The woodwind section includes three parts: Flute (F), Clarinet (C), and Bassoon (B). Each part has a staff with a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The Flute part is marked "col legno" and "ord." (ordinario). The Clarinet part is marked "col legno" and "ord." (ordinario). The Bassoon part is marked "col legno" and "ord." (ordinario). The woodwind parts play a steady eighth-note pattern, alternating between the two staves.

48

jour-ney back to sun-ny Fair-y land.

g^{va}

mp

b

tr

mp

ord.

mp

ord.

ord.

mp

[illegible]

60

beds_____ of mos - sy green, With all the dew - y dia - monds that

8va

mp

The musical score is written for a voice and piano. The vocal line is in a treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of two staves, both in treble clef. The right hand of the piano part plays a melody that mirrors the vocal line, while the left hand provides a harmonic foundation with chords and moving lines. The score is marked with '8va' and 'mp'.

65

cresc.

sum mer morns have seen; The sil- ver from the li chen

8va
mp

cresc.
cresc.
cresc.
div.
1.
2,3.
cresc.

73

and the pow-dered gold dust, too, Where the

f *p*

(8)

mf cresc. *f*

Ped. Ped. Ped.

p *f* *p* *f*

but-ter- cups have flour-ished and the dan - de - li - ons grew. _____

mf 5

(tr)

(tr)

(tr)

81

mf

85

They packed

8va

mf

mf

mf

mf

mf

mf

unis.

mf

A musical score for a piece titled 'The Flight of the Fairies'. The score is written for a vocal line and a piano accompaniment. The vocal line begins at measure 81 with a rest, followed by a melodic phrase starting at measure 85 with the lyrics 'They packed'. The piano accompaniment consists of several staves. The upper staves (treble clef) feature arpeggiated figures and chords, with a '8va' marking indicating an octave shift. The lower staves (bass clef) provide a harmonic foundation with sustained notes and moving lines. The dynamic marking 'mf' (mezzo-forte) is used throughout the score. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines, with some measures containing multiple staves.

— a - way the bird-ies' songs,— then, lest _____ we should be sad,

The musical score is written for a voice and piano. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "— a - way the bird-ies' songs,— then, lest _____ we should be sad,". The piano accompaniment consists of two staves (treble and bass clef). The right hand of the piano part features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The score is divided into measures by vertical bar lines.

93

They left the Rob-in's car-ol to make the win - - ter glad;

g^{ua}

The musical score is written for a voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The score consists of 12 measures. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A dynamic marking of *g^{ua}* is present above the first measure of the piano part.

99

cresc.

They packed _____ the frag-rance of the flow'rs, _____ then, lest we should

8va

mp

mf

Red. _____

cresc.

cresc.

cresc.

cresc.

cresc.

div.
1.
2,3.
cresc.

107

f *p*

for - get, Out of the pear - ly

mf *f*

Ped. Ped.

f *p* *p* *p* *f* *p*

f *p*

f *p*

f *p*

f *p*

f *p*

scent-ed box they_ dropped_ a Vi - o - let.

p 5 5 7

(tr)

(tr)

(tr)

116

p
Ha ha ha ha ha

(tr)

(tr)

(tr)

p 7

p

unis.
p

126

mp

³
he he he he

Then o'er a leaf-y

p

A musical score for a piece titled 'The Flight of the Fairies'. The score is written for a vocal soloist and a piano accompaniment. The vocal part begins with a treble clef and a key signature of one flat (B-flat). It features a triplet of eighth notes with the lyrics 'he he he he' and a melodic line that continues with 'Then o'er a leaf-y'. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one flat. The right hand plays a series of sixteenth-note arpeggiated figures, while the left hand provides a harmonic foundation with sustained notes and moving lines. The score is marked with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. The page number '126' is in the top right corner, and the page number '338' is in the top right corner of the image.

[illegible]

134

Where the gol - den brack en ling gered and the map-les were a - flame.

f

cresc.

mp

mp

mp

142

mp

On the stream_____ the star - light

8va

f

cresc.

f

div.

mp

cresc.

f

div.

mp

cresc.

f

mp

cresc.

f

mp

cresc.

f

mp

div.
1.

2,3.
cresc.

f

unis.

mp

shim-mered, o'er their wings the moon-beams shone,

8va

The musical score is written for a voice and piano. The vocal line is in a single staff with a treble clef. The piano accompaniment is written for two staves, treble and bass clef. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The vocal line has lyrics: 'shim-mered, o'er their wings the moon-beams shone,'. The piano accompaniment features a variety of musical notations, including notes, rests, and ornaments. A '8va' marking is present above the piano part, indicating an octave shift. The score is divided into measures by vertical bar lines.

150

p
Haha ha ha ha

mp *pp*

unis. *pp*

unis. *pp*

pp

pp 7

pp

pp

159

mp

he he he he Mus - ic fil - tered through

The musical score is written for a vocal soloist and a piano accompaniment. The vocal part is in treble clef with a key signature of one sharp (F#). It begins with a triplet of eighth notes (F#, G#, A) followed by a quarter rest, then continues with a melodic line. The piano accompaniment consists of eight staves. The first two staves are in treble clef, and the last four are in bass clef. The piano part features a series of trills and arpeggiated figures, with some staves marked with a 'tr' and a wavy line indicating a trill. The tempo is marked 'mp' (moderato piano). The time signature is 3/4.

— the for - est and the Lit - tle Folk were

p

con sord.
tr

con sord.
tr

con sord.
tr

gone!

p
Ha ha ha ha ha

pp

Ped.

morendo al niente

morendo al niente

morendo al niente

III. The Home Lights

Fay Inchfawn

Dorothy Gates

Slowly and mysteriously ♩ = 60

Mezzo Soprano

Piano

Violin I
4 players
div.

Violin II
3 players
div.

Viola
3 players

Violoncello
3 players

1,2. con sord. *pp*

3,4. con sord. *pp*

1. con sord. *pp*

2,3. con sord. *pp*

con sord. *pp*

con sord. *pp*

5 *p* *cresc.*

"In my fa - - ther's house!" The words _____ Bring sweet

mp

11 più mosso

mf *dim.* *p* *mf* 3

ca-dence to my ears. Wan-der-ing thoughts, like

The musical score is written for a voice and piano. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The score is divided into measures by vertical bar lines. The vocal line is in the top staff, and the piano accompaniment is spread across six staves below it. The dynamics are marked as *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte). A triplet of eighth notes is marked with a '3' over it. The lyrics are 'ca-dence to my ears. Wan-der-ing thoughts, like'.

hom-ing birds, Fly _____ all swift - ly down the years, To that

mp

div.
1.
2,3.

The musical score is written for a vocal part and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The vocal line begins with the lyrics "wide case - ment, where I al - ways see" and then "Bright love - lamps". The piano accompaniment consists of six staves, with the first two staves (treble and bass clef) providing the harmonic foundation. The remaining four staves (three treble and one bass clef) feature a more complex, rhythmic accompaniment. The score is divided into three measures. The first measure contains the vocal line and the piano accompaniment. The second measure contains the vocal line and the piano accompaniment. The third measure contains the vocal line and the piano accompaniment. The vocal line is marked with a forte (*f*) dynamic. The piano accompaniment is marked with a mezzo-piano (*mp*) dynamic in the first measure and a forte (*f*) dynamic in the second and third measures. The piano accompaniment features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The piano accompaniment also features a variety of articulation marks, including slurs, ties, and accents. The piano accompaniment is written in a style that is both technically demanding and musically expressive.

wide case - ment, where I al - ways see Bright love - lamps

f

mp

f

mp

f

mp

f

mp

f

dim. *mp* *dim.*

lean - ing out to wel - come me.

dim. *mp*

mp

mp

mp

mp

mp

unis.

23

p

mp

Sweet — it was, how

mp

mp

div.

p

p

p

p

p

p

The musical score is written for a vocal part and piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and a box containing the number 23. The lyrics 'Sweet — it was, how' are written under the vocal line. The piano accompaniment consists of multiple staves. The first two staves are in treble clef, and the remaining staves are in bass clef. The piano part includes various musical notations such as chords, arpeggios, and sustained notes. Dynamics include *mp* (mezzo-piano) and *p* (piano). The score is marked with a box containing the number 23.

musical score with lyrics: sweet to go To the worn, fa-mil - iar door.

mf

mf

mp

mf

unis.

mp

mf

mp

mf

mp

mf

div. 1.

2,3.

mp

mf

33

No need to stand a while, and wait, Out - side the well - re - mem - bered

Ped.

unis.

div.
1.
2,3.

The musical score is written for a vocal soloist and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system shows the vocal line and piano accompaniment. The second system shows a multi-measure rest for the piano, followed by a unison section and a divided section.

gate; No need to knock; The

mp

mp

p

p

p

p

p

unis.

p

cresc.

ea - sy lock _____ Turned al - most of it - self, and so _____ My

cresc.

cresc.

cresc.

cresc.

div.
1.
2,3.

cresc.

[illegible]

p

And then, with - in, _____ how good to find _____

p

p

p

p

p

p

p

p

— The same cool at - mos - phere of peace, Where

mp

mp

mp

mp

mp

mp

mp

51

I, a tired child, might cease To grieve, or

The musical score is written for a voice and piano. The key signature has two flats (B-flat major or D-flat minor). The time signature is 12/8. The score begins at measure 51. The vocal line is in the treble clef and features a melodic line with lyrics. The piano accompaniment is in the grand staff (treble and bass clefs). The right hand of the piano part plays a continuous eighth-note pattern, while the left hand plays a more melodic line with some rests. Dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is divided into measures by vertical bar lines.

57

mp

dread, Or toil for bread. I could for - get

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

— The drear-y fret. The striv - ings af - ter hopes too high, I

mp *mf* *mf* *mf* *mp* *mf*

64

let them ev - ry one go by.

mp *p*

mp *mf*

div. *mp* *p*

div. *mp* *p*

mp *p*

mp *p*

mp *p*

mp *p*

mf

The ills_____ of life, the blows___ un - kind, These fear - some things were

f

Senza sord. *mf*

Senza sord. *mf*

Senza sord. *mf*

Senza sord. *mf*

Senza sord. *mf*

Senza sord. *mf*

div. 1. 2,3.

unis.

75

ff left be - hind. *p* O tremb - ling soul of mine,

ff *p*

unis. *ff* *p*

ff *p*

ff *p*

ff *p*

ff *p*

unis. div. unis. *ff* *p*

See how God's mer - cies shine!

The musical score is written for a vocal part and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The vocal line begins with the lyrics "See how God's mer - cies shine!". The piano accompaniment consists of several staves. The first two staves of the piano part feature a melody with a dynamic marking of *mp*. The next four staves are a rhythmic accompaniment consisting of eighth-note patterns, starting with a dynamic marking of *p* and moving to *mp*. The final two staves of the piano part are a bass line, also starting with a dynamic marking of *mp*.

mp cresc. *f*

When thou shalt rise, And, stripped of earth, shall stand With

mf *f*

Ped. Ped.

The musical score is written for a voice and piano. The key signature has two flats (B-flat major or F minor), and the time signature is 7/8. The vocal line is in the treble clef and begins with a mezzo-piano (mp) dynamic and a crescendo, reaching a forte (f) dynamic. The piano accompaniment is in the grand staff (treble and bass clefs). The right hand features arpeggiated chords, and the left hand features a walking bass line. The piano part includes a mezzo-forte (mf) dynamic and a forte (f) dynamic. The score includes a pedal point (Ped.) in the left hand. The lyrics are: 'When thou shalt rise, And, stripped of earth, shall stand With'.

in an Un - known Land; _____ A - lone, _____ where

p

mf

The musical score is written for a vocal part and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It begins with a melodic phrase in the first measure, followed by a rest in the second measure. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of three flats. The first measure of the piano part features a chordal texture with a mezzo-forte (*mf*) dynamic marking. The score continues with several empty measures for both parts, suggesting a longer piece or a section where the melody is not written on this page.

86

no fa - mil - iar thing _____ May bring fa - mil - iar com - fort - ing; _____

The musical score is written for a voice and piano. The voice part is on a single staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "no fa - mil - iar thing _____ May bring fa - mil - iar com - fort - ing; _____". The piano accompaniment consists of two systems, each with a grand staff (treble and bass clef). The first system has four measures, and the second system has four measures. The piano part is mostly empty, with some rests in the first measure of each system.

90

mp
Look up!

pp Con sord.

pp Con sord.

pp Con sord.

pp Con sord.

pp Con sord.

pp Con sord.

cresc.

'Tis but thy Fa - - - ther's House! And,

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

97

see _____ His love-lamps lean-ing out _____ to wel-come

ff *dim.* *mf*

ff *dim.* *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

div.
1.
2,3.
ff *mf*

thee!

div.

div.

The musical score is written for a vocal soloist and a piano accompaniment. The vocal line is in the top staff, featuring a melodic line with a long note on 'thee!' and a final note with a fermata. The piano accompaniment consists of a grand staff (treble and bass clefs) and a choir part below. The piano part features a melodic line with a long note on 'thee!' and a final note with a fermata. The choir part consists of four staves, each with a melodic line and a final note with a fermata. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal line and the piano accompaniment. The second system contains the choir part. The piano accompaniment includes a grand staff and a choir part. The piano part features a melodic line with a long note on 'thee!' and a final note with a fermata. The choir part consists of four staves, each with a melodic line and a final note with a fermata.

Soul Reflections

I. The Creek & The Stars

DOROTHY GATES

Con brio J. = 78

Piccolo

Flute 1, 2

Oboe 1, 2

English Horn

Bassoon 1, 2

Clarinet in B \flat

Clarinet in B \flat 1

Clarinet in B \flat 2, 3

Bass Clarinet in B \flat

Alto Saxophone in E \flat 1, 2

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

Trumpet in B \flat 1, 2

Horn in F 1, 2

Horn in F 3, 4

Trombone 1, 2

Bass Trombone

Euphonium

Tuba

Timpani

Chimes

Glockenspiel

Xylophone

6

8

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

E♭ Cl.

Cl. B♭ 1

Cl. B♭ 2, 3

B. Cl. B♭

Alto Sax. E♭ 1, 2

T. Sax. B♭

B. Sax. E♭

Tpt. B♭ 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

Glock.

Xyl.

Solo

mp legato

p

f

11

Picc.

Fl. 1, 2

cresc.

2

2

mf

dim.

Ob. 1, 2

Eng. Hn.

cresc.

2

2

mf

dim.

Bsn. 1, 2

B♭ Cl.

Cl. B♭ 1

p

f

Cl. B♭ 2, 3

p

f

B. Cl. B♭

Alto Sax. E♭ 1, 2

p

f

T. Sax. B♭

B. Sax. E♭

Tpt. B♭ 1, 2

Hn. F 1, 2

p

f

Hn. F 3, 4

p

f

Tbn. 1, 2

p

f

B. Tbn.

p

f

Euph.

Tba.

Timp.

Chim.

Glock.

Xyl.

1617

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

E♭ Cl.

Cl. B♭ 1

Cl. B♭ 2, 3

B. Cl. B♭

Alto Sax. E♭ 1, 2

T. Sax. B♭

B. Sax. E♭

Tpt. B♭ 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

Glock.

Xyl.

21

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

B♭ Cl.

Cl. B♭ 1

Cl. B♭ 2, 3

B. Cl. B♭

Alto Sax. E♭ 1, 2

T. Sax. B♭

B. Sax. E♭

Tpt. B♭ 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

Glock.

Xyl.

[illegible]

31

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

E♭ Cl.

Cl. B♭ 1

Cl. B♭ 2, 3

B. Cl. B♭

Alto Sax. E♭ 1, 2

T. Sax. B♭

B. Sax. E♭

Tpt. B♭ 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

Glock.

Xyl.

36 37

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Eng. Hn. *mf*

Bsn. 1, 2 *mf*

E♭ Cl. *mf*

Cl. B♭ 1 *mf*

Cl. B♭ 2, 3 *mf*

B. Cl. B♭ *mf*

Alto Sax. E♭ 1, 2 *f*

T. Sax. B♭ *f*

B. Sax. E♭ *mf*

Tpt. B♭ 1, 2 *mf*

Hn. F 1, 2 *f*

Hn. F 3, 4 *f*

Tbn. 1, 2 *f*

B. Tbn. *mf*

Euph. *f*

Tba. *mf*

Timp.

Chim.

Glock.

Xyl.

45

383

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

E♭ Cl.

Cl. B♭ 1

Cl. B♭ 2, 3

B. Cl. B♭

Alto Sax. E♭ 1, 2

T. Sax. B♭

B. Sax. E♭

Tpt. B♭ 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

Glock.

Xyl.

46

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

B♭ Cl.

Cl. B♭ 1

Cl. B♭ 2, 3

B. Cl. B♭

Alto Sax. B♭ 1, 2

T. Sax. B♭

B. Sax. B♭

Tpt. B♭ 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

Glock.

Xyl.

[illegible]

57

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

E♭ Cl.

Cl. B♭ 1

Cl. B♭ 2, 3

B. Cl. B♭

Alto Sax. E♭ 1, 2

T. Sax. B♭

B. Sax. E♭

Tpt. B♭ 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

Glock.

Xyl.

This image shows a page of a musical score for a large orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), English Horn (Eng. Hn.), Bassoon (Bsn. 1, 2), Clarinets (Cl. B♭ 1, 2, 3), Bass Clarinet (B. Cl. B♭), Alto Saxophone (Alto Sax. E♭ 1, 2), Tenor Saxophone (T. Sax. B♭), Baritone Saxophone (B. Sax. E♭), Trumpets (Tpt. B♭ 1, 2), Horns (Hn. F 1, 2; Hn. F 3, 4), Trombones (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Chimes (Chim.), Glockenspiel (Glock.), and Xylophone (Xyl.). The score is written in 2/4 time and features various musical notations, including dynamics (ff) and articulation (2). The page number 62 is visible in the top left corner.

68

Picc. *dim.* *mf*

Fl. 1, 2 *dim.* *mf*

Ob. 1, 2 *dim.* *mf*

Eng. Hn. *dim.* *mf*

Bsn. 1, 2 *dim.* *mf*

E♭ Cl. *dim.* *mf*

Cl. B♭ 1 *dim.* *mf*

Cl. B♭ 2, 3 *dim.* *mf*

B. Cl. B♭ *dim.* *mf*

Alto Sax. E♭ 1, 2 *dim.* *mf*

T. Sax. B♭ *dim.*

B. Sax. E♭ *dim.* *mf*

Tpt. B♭ 1, 2 *dim.* *mf*

Hn. F 1, 2 *dim.* *mf*

Hn. F 3, 4 *dim.* *mf*

Tbn. 1, 2 *dim.* *mf*

B. Tbn. *dim.* *mf*

Euph. *dim.* *mf*

Tba. *dim.* *mf*

Timp.

Chim.

Glock.

Xyl.

73 76 $\text{♩} = \text{♩}$

Picc. ff

Fl. 1, 2 ff

Ob. 1, 2 ff

Eng. Hn. ff

Bsn. 1, 2

E♭ Cl. ff

Cl. B♭ 1 ff

Cl. B♭ 2, 3 ff

B. Cl. B♭ p

Alto Sax. E♭ 1, 2 mf

T. Sax. B♭ mf ff p

B. Sax. E♭ p

Tpt. B♭ 1, 2 ff

Hn. F 1, 2 p

Hn. F 3, 4 p

Tbn. 1, 2

B. Tbn.

Euph. ff

Tba. p

Timp.

Chim.

Glock. $\text{♩} = \text{♩}$

Xyl.

79

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

E♭ Cl.

Cl. B♭ 1

Cl. B♭ 2, 3

B. Cl. B♭

Alto Sax. E♭ 1, 2

T. Sax. B♭

B. Sax. E♭

Tpt. B♭ 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

Glock.

Xyl.

1. Solo

mp

p — *f*

p — *f*

p — *f*

p — *f*

1. Solo

mp

p — *f*

2 *2* *2*

2 *2* *2*

1.

86 88

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

B♭ Cl.

Cl. B♭ 1

Cl. B♭ 2, 3

B. Cl. B♭

Alto Sax. E♭ 1, 2

T. Sax. B♭

B. Sax. E♭

Tpt. B♭ 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

Glock.

Xyl.

92

morendo

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

E♭ Cl.

Cl. B♭ 1

Cl. B♭ 2, 3

B. Cl. B♭

Alto Sax. E♭ 1, 2

T. Sax. B♭

B. Sax. E♭

Tpt. B♭ 1, 2

Hn. F 1, 2

Hn. F 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

Glock.

Xyl.

II. The Silent Articulation of a Face

Adagio ♩ = 58

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Bassoon 1/2

Clarinet in E♭

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet in B♭

Alto Saxophone in E♭ 1

Alto Saxophone in E♭ 2

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭ 1

Trumpet in B♭ 2/3

Horn in F 1/2

Horn in F 3/4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Timpani

Percussion

Marimba

Vibraphone

Solo

mp

p

pp

mf

p

Motor off
Pedal on

1

Picc. *mp cresc.*

Fl. 1 *mp cresc.*

Fl. 2 *mp cresc.*

Ob. 1 *cresc.*

Ob. 2 *mp cresc.*

Eng. Hn. *cresc.*

Bsn. 1/2 *mp cresc.*

E♭ Cl. *mp cresc.*

Cl. 1 *p cresc.*

Cl. 2 *mp cresc.*

Cl. 3 *mp cresc.*

B. Cl. *mp cresc.*

Alto Sax. 1 *mp cresc.*

Alto Sax. 2 *mp cresc.*

T. Sax. *mp cresc.*

B. Sax. *mp cresc.*

Tpt. 1 *mp cresc.*

Tpt. 2/3 *mp cresc.*

Hn. 1/2 *mf cresc.*

Hn. 3/4 *mf cresc.*

Tbn. 1 *mp cresc.*

Tbn. 2 *mp cresc.*

B. Tbn. *mp cresc.*

Euph. *Tutti cresc.*

Tuba *mp cresc.*

Timp. *S.D.*

Perc. *Sus. Cym. B.D. mp cresc.*

Mar. *mp*

Vib. *mp*

This image shows a single page from a complex orchestral score. The page contains 28 individual staves, each labeled with an instrument or section name on the left. The instruments listed are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1/2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Alto Sax. 1, Alto Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2/3, Hn. 1/2, Hn. 3/4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, Timp., Perc., Mar., and Vib. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like 'ff' (fortissimo) and 'pp' (pianissimo). Some staves have specific performance instructions or markings above them, such as '3' for triplets or '6' for sextuplets. The overall layout is dense and professional, typical of a printed musical score.

10

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc.

Mar.

Vib.

Solo

mp

mf

p

6

13

Picc. *mp cresc.*

Fl. 1 *mp cresc.*

Fl. 2 *mp cresc.*

Ob. 1 *cresc.*

Ob. 2 *mp cresc.*

Eng. Hn. *mp cresc.*

Bsn. 1/2 *mp cresc.*

E♭ Cl. *mp cresc.*

Cl. 1 *mp cresc.*

Cl. 2 *mp cresc.*

Cl. 3 *mp cresc.*

B. Cl. *mp cresc.*

Alto Sax. 1 *mp cresc.*

Alto Sax. 2 *mp cresc.*

T. Sax. *mp cresc.*

B. Sax. *mp cresc.*

Tpt. 1 *mp cresc.*

Tpt. 2/3 *mp cresc.*

Hn. 1/2 *mf cresc.*

Hn. 3/4 *mf cresc.*

Tbn. 1 *mp cresc.*

Tbn. 2 *mp cresc.*

B. Tbn. *mp cresc.*

Euph. *cresc.*

Tuba *mp cresc.*

Timp.

Perc. S.D. *mp cresc.*

Mar. Sus. Cym. B.D. *mp cresc.*

Vib.

16 **Allegro giocoso** ♩ = 116

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Bsn. 1/2 *ff*

B. Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2/3 *ff*

Hn. 1/2 *ff*

Hn. 3/4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Perc. *ff* Tam - tam B.D.

Mar. *p*

Vib. *p*

21

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc.

Mar.

Vib.

mp

p

Xylo.

Glock.

mp

27

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc.

Mar.

Vib.

33

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc.

Mar.

Vib.

This page of the musical score begins at measure 39. It contains staves for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Eng. Hn.
- Bsn. 1/2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- Alto Sax. 1
- Alto Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2/3
- Hn. 1/2
- Hn. 3/4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Timp.
- Perc.
- Mar.
- Vib.

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *mp*, *p*, *mf*, and accents (^). Measure numbers are indicated above some staves, such as 39, 40, 41, 42, and 43.

[illegible]

[illegible]

53

G. P.

Picc. *mp cresc.*

Fl. 1 *mp cresc.*

Fl. 2 *mp cresc.*

Ob. 1 *cresc.*

Ob. 2 *cresc.*

Eng. Hn. *cresc.*

Bsn. 1/2 *mp cresc.*

E♭ Cl. *mp cresc.*

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Cl. 3 *cresc.*

B. Cl. *mp cresc.*

Alto Sax. 1 *cresc.*

Alto Sax. 2 *cresc.*

T. Sax. *cresc.*

B. Sax. *mp cresc.*

Tpt. 1 *cresc.*

Tpt. 2/3 *cresc.*

Hn. 1/2 *mf cresc.*

Hn. 3/4 *mf cresc.*

Tbn. 1 *mp cresc.*

Tbn. 2 *mp cresc.*

B. Tbn. *mp cresc.*

Euph. *Tutti cresc.*

Tuba *mp cresc.*

Timp. *mp cresc.*

Perc. *mp cresc.*

Mar. *mp cresc.*

Vib. *mp cresc.*

56

56

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc.

Mar.

Vib.

p

pp

mf

f

Solo

1.

6

60

Picc. *mp cresc.*

Fl. 1 *mp cresc.*

Fl. 2 *mp cresc.*

Ob. 1 *cresc.*

Ob. 2 *mp cresc.*

Eng. Hn. *mp cresc.*

Bsn. 1/2 *mp cresc.*

E♭ Cl. *mp cresc.*

Cl. 1 *mp cresc.*

Cl. 2 *mp cresc.*

Cl. 3 *mp cresc.*

B. Cl. *mp cresc.*

Alto Sax. 1 *mp cresc.*

Alto Sax. 2 *mp cresc.*

T. Sax. *mp cresc.*

B. Sax. *mp cresc.*

Tpt. 1 *mp cresc.*

Tpt. 2/3 *mp cresc.*

Hn. 1/2 *mf cresc.*

Hn. 3/4 *mf cresc.*

Tbn. 1 *mp cresc.*

Tbn. 2 *mp cresc.*

B. Tbn. *mp cresc.*

Euph. *Tutti cresc.*

Tuba *mp cresc.*

Timp. *mp cresc.*

Perc. *mp cresc.*

Mar. *mp*

Vib. *mp*

[illegible]

69

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

B♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc.

Mar.

Vib.

72

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc.

Mar.

Vib.

cresc.

ff

Crash Cym.

75

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

B♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc.

Mar.

Vib.

This image shows a page of a musical score, likely for a symphony or concert band. The page is numbered 80 in the top left corner. The score is written for a large ensemble, with staves for the following instruments listed on the left: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1/2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Alto Sax. 1, Alto Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2/3, Hn. 1/2, Hn. 3/4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, Timp., Perc., Mar., and Vib. The score is divided into measures by vertical bar lines. Dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo) are used throughout. A *rall.* (rallentando) instruction is visible in the top right. The notation includes various musical symbols like notes, rests, and slurs.

85

93

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Perc.

Mar.

Vib.

Wind chimes

Sus. Cym.

85

94

Picc. *rit.*

Fl. 1 *p* 7

Fl. 2 7

Ob. 1 7

Ob. 2 7

Eng. Hn. 7

Bsn. 1/2 7

E♭ Cl. 7

Cl. 1 7

Cl. 2 7

Cl. 3 7

B. Cl. 7

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1 *mp* 3

Tpt. 2/3 *mp* 3

Hn. 1/2

Hn. 3/4

Tbn. 1 *mp* 3

Tbn. 2 *mp* 3

B. Tbn.

Euph.

Tuba

Timp. *pp*

Perc. *p* *pp*

Mar.

Vib.

III. Cup & Ocean

Playfully ♩ = 240

5

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Bassoon 1/2

Clarinet in E♭

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet in B♭

Alto Saxophone in E♭ 1

Alto Saxophone in E♭ 2

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭ 1

Trumpet in B♭ 2/3

Horn in F 1/2

Horn in F 3/4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Percussion I

Percussion II

Bongos

mp

mf

6

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

11

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

16

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

mf

mp

21

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

B♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

26

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. I/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I Low Tom
S.D.
Snare off

Perc. II

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 31 in the top left corner and 34 in the top right corner. The score is written for a large ensemble, including the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Eng. Hn.
- Bsn. 1/2
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- Alto Sax. 1
- Alto Sax. 2
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2/3
- Hn. 1/3
- Hn. 2/4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Perc. I
- Perc. II

The score is written in 4/4 time. The key signature is one flat (B♭). The music features various dynamics, including *mp* (mezzo-piano) and *mf* (mezzo-forte). There are several measures of music, with some measures containing rests. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The page is numbered 31 in the top left corner and 34 in the top right corner.

36

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

Es Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

41 41

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

Bb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

Bongos

46 49

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

Low Tom

S.D.
Snare off

51

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

36 37

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

61

Picc. *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2 *f*

Cl. 3 *f*

B. Cl.

Alto Sax. 1 *f*

Alto Sax. 2 *f*

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3 *a2*

Hn. 1/3 *a2* *f*

Hn. 2/4 *a2* *f*

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

66

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

Bongos

mp

a2

71

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

Bb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

mf

mp

77 77

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

8485

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

90

93

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

B♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

Low Tom

S.D.
Snare off

96

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

Br. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

102

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

108

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

Bongos

114 116

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

124

120

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

B♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

Bongos

mf

f

ff

126

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1/2

B♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/3

Hn. 2/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Perc. I

Perc. II

The Salvation Army Lass

DOROTHY GATES

Allegro ♩ = 120

Instrumentation:

- B♭ Soprano Cornet
- B♭ Solo Cornet
- B♭ Cornet 1
- B♭ Cornet 2
- B♭ Flugel Horn
- E♭ Solo Horn
- E♭ Horn 1
- E♭ Horn 2
- B♭ Baritone 1
- B♭ Baritone 2
- B♭ Trombone 1
- B♭ Trombone 2
- Bass Trombone
- B♭ Euphonium
- E♭ Bass
- B♭ Bass
- Piano
- Timpani
- Maracas
- Xylophone
- Tambourine
- Bongos
- Percussion I
- Tubular Bells

Key Signature: One sharp (F#) **Time Signature:** 4/4

Performance Notes:

- Dynamic markings: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *gliss.* (glissando).
- Articulation: *acc.* (accents), *tr.* (trills), *3* (triplets), *6* (sixteenth notes).
- Percussion: S.D. (Snare Drum), R (Rim), Sus. Cym. (Suspended Cymbal), Metal mallets.

6 10

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Crash Cym.

11

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

The musical score for measures 11-15 is written for a large symphony orchestra. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score includes parts for E♭ Soprano, B♭ Solo Cornet, B♭ Cornets 1 and 2, B♭ Flute/Horn, E♭ Solo Horn, E♭ Horns 1 and 2, B♭ Baritone 1 and 2, B♭ Trombones 1 and 2, Bass Trombone, B♭ Euphonium, E♭ Basses, B♭ Basses, Piano, Timpani, Mridangam, Xylophone, Tambourine, Bongos, Percussion I, and Tubas. The score shows various musical notations including notes, rests, dynamics (p, mf, mp), and articulation marks.

16

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Crash Cym.

Perc. I

Tub. B.

20

23

E♭ Sop.

fp

fp

Cup mute - two

mp

3

B♭ Solo Cor.

fp

fp

B♭ Cor. 1

fp

fp

B♭ Cor. 2

fp

fp

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

sf

get cup mute ready

B♭ Trom. 2

sf

get cup mute ready

Bass Trom.

sf

get cup mute ready

B♭ Euph.

E♭ Bass

p

B♭ Bass

p

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

p

Bongos

Perc. I

B.D.

p

Tub. B.

28 long and connected

25

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

30

Solo

mf

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

Cup mute

f

mf

mf

mf

B♭ Euph.

E♭ Bass

B♭ Bass

f

mp dim.

mp dim.

mp dim.

p

p

p

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

f

mf

36

Andante ♩ = 86

36

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Solo

mf

Xylophone

Drum set

4244

E♭ Sop.

Tutti - open

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Drum Set > Ride cym.

[illegible]

54

Solo

mf

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

60

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

66

68

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

72

76

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

78 Harmon mute - no stem

B♭ Sop.

Tutti - Harmon mute - no stem

B♭ Solo Cor.

Tutti - Harmon mute - no stem

B♭ Cor. 1

Harmon mute - no stem

B♭ Cor. 2

Harmon mute - no stem

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

sfz

p

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

[illegible]

[illegible]

9697

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

pp

f

pp

f

pp

f

3

3

3

3

3

3

3

3

gliss

gliss

f

200

102

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

pp

pp

pp

pp

sf

Tutti

sf

Tutti

sf

Tutti

sf

Tutti

sf

mf

mf

mf

mf

gliss

gliss

f

2da

108

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

114

E♭ Sop.

(Open)

mp

(Harmon Mute - no stem)

B♭ Solo Cor.

(Harmon Mute - no stem)

mp

(Harmon Mute - no stem)

mp

B♭ Cor. 1

(Harmon Mute - no stem)

mp

B♭ Cor. 2

(Harmon Mute - no stem)

mp

E♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

E♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

G.P. Andante ♩ = 100

120

B♭ Sop. *ff*

B♭ Solo Cor. *ff*

B♭ Cor. 1 *ff*

B♭ Cor. 2 *ff*

B♭ Fl. Hn. *Solo* *mp*

B♭ Solo Hn. *Tutti* *p*

B♭ Hn. 1 *p*

B♭ Hn. 2 *p*

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1 *ff*

B♭ Trom. 2 *ff*

Bass Trom. *ff*

B♭ Euph. *One* *p*

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

126

130

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Solo

mp

(Cup mute)

mp

(Cup mute)

mp

(Cup mute)

mp

134

E♭ Sop.

Solo - open

mp

E♭ Solo Cor.

E♭ Cor. 1

E♭ Cor. 2

E♭ Fl. Hn.

Solo

mp

E♭ Solo Hn.

mp

E♭ Hn. 1

E♭ Hn. 2

E♭ Bar. 1

E♭ Bar. 2

E♭ Trom. 1

E♭ Trom. 2

Bass Trom.

E♭ Euph.

(one)

mp

E♭ Bass

E♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

142 Harmon mute - no stem 143

B♭ Sop.

Tutti - Harmon mute - no stem

B♭ Solo Cor.

Harmon mute - no stem

Harmon mute - no stem

B♭ Cor. 1

Harmon mute - no stem

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

B♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

150 **Più mosso**

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Drum set

[illegible]

166

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

mp cresc.

f

mp cresc.

f

mp cresc.

f

cresc.

f

172 Allegro ♩ = 120

Score for measures 172-177, Allegro, ♩ = 120.

Instrument parts shown:

- B♭ Sop.
- B♭ Solo Cor.
- B♭ Cor. 1
- B♭ Cor. 2
- B♭ Fl. Hn.
- B♭ Solo Hn.
- E♭ Hn. 1
- E♭ Hn. 2
- B♭ Bar. 1
- B♭ Bar. 2
- B♭ Trom. 1
- B♭ Trom. 2
- Bass Trom.
- B♭ Euph.
- E♭ Bass
- B♭ Bass
- Pno.
- Timp.
- Mrcs.
- Xyl.
- Tamb.
- Bongos
- Perc. I
- Tub. B.

Key markings and dynamics:

- Open
- mp
- (i)
- (ii)
- If ad libbing - no 16th notes!
- Hi-hat
- B.D.
- S.D. - cross stick
- Toms

178180

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

B♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

187 Open - but keep mute ready188

B♭ Sop.

Open - but keep mute ready

B♭ Solo Cor.

Open - but keep mute ready

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

B♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

195 Harmon mute - no stem

E♭ Sop. *mp*

B♭ Solo Cor. *mp*

B♭ Cor. 1 *mp*

B♭ Cor. 2 *mp*

B♭ Fl. Hn. *mf dim.* *p*

E♭ Solo Hn. *f* *mf dim.* *p*

E♭ Hn. 1 *f* *mf dim.* *p*

E♭ Hn. 2 *f* *mf dim.* *p*

B♭ Bar. 1 *mf dim.* *p*

B♭ Bar. 2 *mf dim.* *p*

B♭ Trom. 1 *mf dim.* *p*

B♭ Trom. 2 *mf dim.* *p*

Bass Trom. *mf dim.* *p*

B♭ Euph. (i) *mf dim.* (ii) *p*

E♭ Bass *mf dim.* *p*

B♭ Bass *mf dim.* *p* Solo *mp*

Pno. Solo *mp*

Timp. *mf* *mp* *p* Solo *mp*

Mrcs.

Xyl. *mf* *mp* *p*

Tamb.

Bongos II

Perc. I *mf* *mp* *p*

Tub. B.

204

201

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Solo

p

mp

Ride Cym.

212

rall.

210

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

219 Alla marcia ♩ = 120

218

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Two - open

p < >

ff

mp

p

Tamb.

p

S.D. *p* Crash Cym.

B.D. *p*

226

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

232

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

236

Cup mute
mp

Cup mute
mp

Solo
mp

ff p

ff dim. p

240

B♭ Sop.

B♭ Solo Cor.

Solo - mute
mp

Solo - open
mf

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

B♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

246

249

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

252

B♭ Sop.

Tutti - open

B♭ Solo Cor.

Tutti - open

B♭ Cor. 1

Open

B♭ Cor. 2

Open

B♭ Fl. Hn.

B♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

f

Timp.

Mrcs.

Xyl.

f

Tamb.

Bongos

Perc. I

B.D.

Tub. B.

mf

Meno mosso ♩ = 96

Meno mosso ♩ = 96

The musical score is written for a large ensemble, including:

- E♭ Sop.**
- B♭ Solo Cor.**
- B♭ Cor. 1**
- B♭ Cor. 2**
- B♭ Fl. Hn.**
- E♭ Solo Hn.**
- E♭ Hn. 1**
- E♭ Hn. 2**
- B♭ Bar. 1**
- B♭ Bar. 2**
- B♭ Trom. 1**
- B♭ Trom. 2**
- Bass Trom.**
- B♭ Euph.**
- E♭ Bass**
- B♭ Bass**
- Pno.**
- Timp.**
- Mrcs.**
- Xyl.**
- Tamb.**
- Bongos**
- Perc. I**
- Tub. B.**

The score includes dynamic markings such as **f** (forte) and **gliss.** (glissando), and articulation marks like accents and slurs. The tempo is indicated as **Meno mosso** with a metronome marking of ♩ = 96.

263

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

268

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

B♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

272

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Crash Cym.

f

277

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

282

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Sus Cym.

ff

294

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Two

#8

mp

mp

mp

mp

ff

ff

ff

ff

ff

p

p

p

mp

mp

mp

mp

f

mf

p

f

mf

p

p

Crash Cym.

Solo

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

Cup mute

f

mf

Cup mute

mp dim.

E♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

307

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

B♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

314

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

tutti

f

Open

Tutti

Ride Cym.

S.D.

B.D.

321

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mres.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

328 Solo

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

B♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

336

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Solo

mp

p

p

p

p

One

p

343

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

B♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Solo

Cup mute

mp

Cup mute

mp

Cup mute

mp

(acc)

mp

350

B♭ Sop.

Solo

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

Solo

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

B♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

363

E♭ Sop.

E♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

E♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

369

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

Open

mf

Open

mf

Open

mf

mf

[illegible]

382

E♭ Sop.

cresc.

f

Open

sfz

E♭ Solo Cor.

Open

sfz

Open

sfz

B♭ Cor. 1

Open

sfz

B♭ Cor. 2

Open

sfz

B♭ Fl. Hn.

E♭ Solo Hn.

cresc.

f

E♭ Hn. 1

cresc.

f

E♭ Hn. 2

cresc.

f

B♭ Bar. 1

cresc.

f

B♭ Bar. 2

cresc.

f

B♭ Trom. 1

mp cresc.

f

B♭ Trom. 2

mp cresc.

f

Bass Trom.

mp cresc.

f

B♭ Euph.

sfz

E♭ Bass

B♭ Bass

Pno.

Timp.

cresc.

f

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

389 Vivace ♩ = 168

389

E♭ Sop. *Two - mute* *mp* *Solo* *mp*

B♭ Solo Cor. *f*

B♭ Cor. 1 *f*

B♭ Cor. 2 *f*

B♭ Fl. Hn. *f* *Solo* *mp* *One* *Non solo* *Tutti* *mp*

E♭ Solo Hn. *mp*

E♭ Hn. 1 *mp*

E♭ Hn. 2 *mp*

B♭ Bar. 1 *p*

B♭ Bar. 2 *p*

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph. *f* *p*

E♭ Bass *p* *f*

B♭ Bass *p* *f*

Pno. *f* *sf* *f*

Timp.

Mrcs. *Egg Shaker* *mf* *p*

Xyl.

Tamb.

Bongos

Perc. I *S.D. - snares off* *p* *W.B.* *S.D. - snares on* *B.D. - brushes/rot rods/bamboo whips or hard mallet* *W.B.*

Tub. B.

396

397

E♭ Sop.

Tutti - Open

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

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413

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

E♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

415

B♭ Sop. *Two - mute* *mp* *Solo* *mp*

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn. *One* *mp* *Tutti*

E♭ Hn. 1 *mp*

E♭ Hn. 2 *mp*

B♭ Bar. 1 *p*

B♭ Bar. 2 *p*

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass *p*

B♭ Bass *p*

Pno. *f*

Timp.

Mrcs. *Egg shaker* *mf*

Xyl.

Tamb. *fingertips* *mp*

Bongos *f*

Perc. I *S.D. - snares off* *p* *W.B.* *Ride Cym.* *W.B.*

Tub. B.

422 423

E♭ Sop.

Tutti - open

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

W.B.

Ride Cym.

S.D. - snares on

B.D. - brushes/hot rods/
bamboo whips or hard
mallet

[illegible]

439 Andante ♩ = 86

Solo

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

442

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

(ii) *p* (i) (ii)

449 455

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

f *p* *mp* *p* *Mute* *One* *One* *p* *mp* *mf* *mf*

457

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

One - Mute

p

mf

B.D.

463

E♭ Sop.

Cup mute

mp

B♭ Solo Cor.

Cup mute

mp

B♭ Cor. 1

Cup mute

mp

B♭ Cor. 2

mp

B♭ Fl. Hn.

mp

E♭ Solo Hn.

mp

E♭ Hn. 1

mp

E♭ Hn. 2

mp

B♭ Bar. 1

mp

B♭ Bar. 2

mp

B♭ Trom. 1

mp

B♭ Trom. 2

mp

Bass Trom.

B♭ Euph.

E♭ Bass

mp

B♭ Bass

mp

Pno.

f

Timp.

f

Mrcs.

Xyl.

f

Tamb.

Bongos

Perc. I

Tub. B.

f

[illegible]

477

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

485

B♭ Sop.

Solo
mf

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.
mp

B♭ Hn. 1
mp

B♭ Hn. 2
mp

B♭ Bar. 1

B♭ Bar. 2
p

B♭ Trom. 1
p

B♭ Trom. 2
p

Bass Trom.

B♭ Euph.

E♭ Bass
One
p

B♭ Bass
One
p

Pno.
mf

485

Timp.
mp

Mrcs.

Xyl.
mf

Tamb.

Bongos

Perc. I

Tub. B.
B.D.
mp

492 493

B♭ Sop.

B♭ Solo Cor.

Cup mute

B♭ Cor. 1

Cup mute

B♭ Cor. 2

Cup mute

B♭ Fl. Hn.

B♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

S.D. *p*

Crash Cym.

B.D. *mf*

p

499 **501 Più mosso**

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

B♭ Hn. 1

B♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. 1

Tub. B.

Open

mp

mf

f

cresc.

ff

506

510

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

513

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

517520

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

523

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Sus Cym.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

[illegible]

[illegible]

544 poco a poco allargando

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

531

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

561 Più mosso ♩ = 95

558

E♭ Sop. *pp cresc.* *ff*

B♭ Solo Cor. *pp cresc.* *ff*

B♭ Cor. 1 *pp cresc.* *ff*

B♭ Cor. 2 *pp cresc.* *ff*

B♭ Fl. Hn. *pp cresc.* *ff*

E♭ Solo Hn. *pp cresc.* *ff*

E♭ Hn. 1 *pp cresc.* *ff*

E♭ Hn. 2 *pp cresc.* *ff*

B♭ Bar. 1 *pp cresc.* *ff* *f*

B♭ Bar. 2 *pp cresc.* *ff* *f*

B♭ Trom. 1 *pp cresc.* *ff* *f*

B♭ Trom. 2 *pp cresc.* *ff* *f*

Bass Trom. *pp cresc.* *ff* *f*

B♭ Euph. *pp cresc.* *ff*

E♭ Bass *pp cresc.* *ff* *f*

B♭ Bass *pp cresc.* *ff* *f*

Pno. *mf cresc.* *ff*

Timp. *pp cresc.* *ff*

Mrcs. *f*

Xyl. *f*

Tamb. *ff*

Bongos

Perc. I *f*

Tub. B. *mf cresc.* *ff*

564

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

This musical score page contains measures 564 through 567. The instruments are arranged in the following order from top to bottom: B♭ Soprano, B♭ Solo Cornet, B♭ Cornet 1, B♭ Cornet 2, B♭ Flute/Horn, E♭ Solo Horn, E♭ Horn 1, E♭ Horn 2, B♭ Baritone 1, B♭ Baritone 2, B♭ Trombone 1, B♭ Trombone 2, Bass Trombone, B♭ Euphonium, E♭ Bass, B♭ Bass, Piano, Timpani, Mridangam, Xylophone, Tambourine, Bongos, Percussion I, and Tub. B. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

568571

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

573

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

577

B♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

B♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

Bongos

Perc. I

Tub. B.

cresc.

f

ff

Solo

ff

cresc.

ff

Solo

ff

ff

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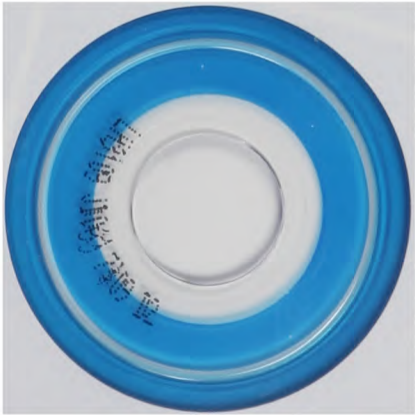
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Appendix 1

CD Recordings

1. Another World	6:02	New York & New Jersey Professionals
2. Hope	13:44	New York Staff Band
3. Soul Origin	7:42	Midi
4. Unseen Things	13:83	White House String Orchestra
		New York Professionals
		Joseph Turrin
		Debbie Bearchell & Christine Howlett
5. Soul Reflections	10:65	Midi

DOROTHY GATES
(Audio Files)



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Appendix 2

DVD

The Salvation Army Lass 17:29 Midi/dvd

